



Bonhams

Printing and Process: The David Godine Collection, Parts I and II

Part I | New York | Live Sale | May 5, 2026

Part II | New York | Online Sale | April 27 - May 6, 2026



DICHTKUNDIGE VERKLAARING van de CXXXVII. AFBEELDING.

Joannes door den Geest ten Heemel ingeleit,
Beschouwt Jehova's Troon vol glans en Heerlykheid,
Daar 's Heemels reegenboog verbeeld Smaragdus stralen,
En 't Eeuwig weeten blinkt, als helder Jaspis steen,
En Sardis die haar glans spreit door den Heemel heen.
Dus verre weet zyn Geest Gods luister af te maalen.

Een Zee Christal gelyk weerstraalt op 't Heemels Licht,
Door Godsgewyde Troon die bliksem schicht op schicht,
En donderslaagen schiet, daar vier-en-twintig Troonen,
En d'Ouderlingen zyn rondom Gods oog getreut,
Die, wyl 't gediert verheft Gods kracht en Heerlykheid,
Neerknielen op den galm, en offeren God hun Krootten,

't Lam Gods, dat Zeegepraalt en voor Gods aamicht staat,
Het groot ontzeegelt Boek ontvouwt en openlaar,
En zeven Zeegelen verbreekt door zyn vermoogen,
Zend Oorlog, hongersnood, de dood en helsche straf,
Door een gerechte wraak, den hoogen Heemel af,
Wyl 't bloed der Heiligen wekt Godlyk mededoogen.

Het aardryk beeft en lilt, de Zon verliest syn glans,
De Maan word rood als bloed 't gescit aan 's Heemels tranen,
Valt neer by naare nacht. De Heemel is gewecken,
De bergen zyn verzet, en de aardse macht gevucht,
In rots en bergspelont, schreeuwt uit met naer gerucht,
Stort neer, wie kan bestaan? verberg ons in uw streken.



DICHTKUNDIGE VERKLAARING van de CXXXVIII. AFBEELDING.

Terwyl Gods Lam den troon in zeegepraal betreed,
Van d'Eng'len Rey omringt, tot 's Waerelds straf gereed
Verspreit Gods Outervuur op 't aardryk donderslaagen,
Het graan vendort op 't veld. De Vuurberg stort in Zee,
En sleept een dardendeel van 't volk en schepen mee;
Dus zend gerechte wraak een reeks van 's Heemels plaagen.

Een Ster van 's Heemels trans besmet den waaterstroom,
Terwyl verwoesting holt langs 't aardryk zonder toom,
En d'Engel Gods verschynt, omringt met zonnestralen,
En 's Heemels Reegenboog, alwaar Joannes eet
Het bitter alernboek, den Heil'gen Tempel meet,
En Gods gewyde altaar, daar Gods getuygen pralen.

Hy ziet een zwang're vrouw met zonnelicht bekleed,
Een Starrekrans om 't hoofd, daar zy de maan vertreed,
En wegvluht voor den Draak en dreigende gevaren,
Die achter haar een zee van waatergolven braakt,
Daar 't Aardryk openbarst en voor haar welzyn waakt,
Terwyl Joannes staat op strand in 't oog der baaren.

Een zevenhoofd'g beeld werd na den draak verstoont
Gekommen uit de zee en Koninglyk gekroont,
Die uit zyn Lecuwenmull Gods lastering laat hooren,
Daar 't vinnig ongediert den helschen zeetel plant,
En 't werk des zatans drukt aan 't hoofd en rechtethand,
Waar door veel duitenden in hunne zonden smooren.

Printing and Process: The David Godine Collection, Part I Highlights

NEW YORK | LIVE SALE | SALE NUMBER: 32163

Tuesday, May 5, 2026 at 10am EDT
Lots 1 - 125

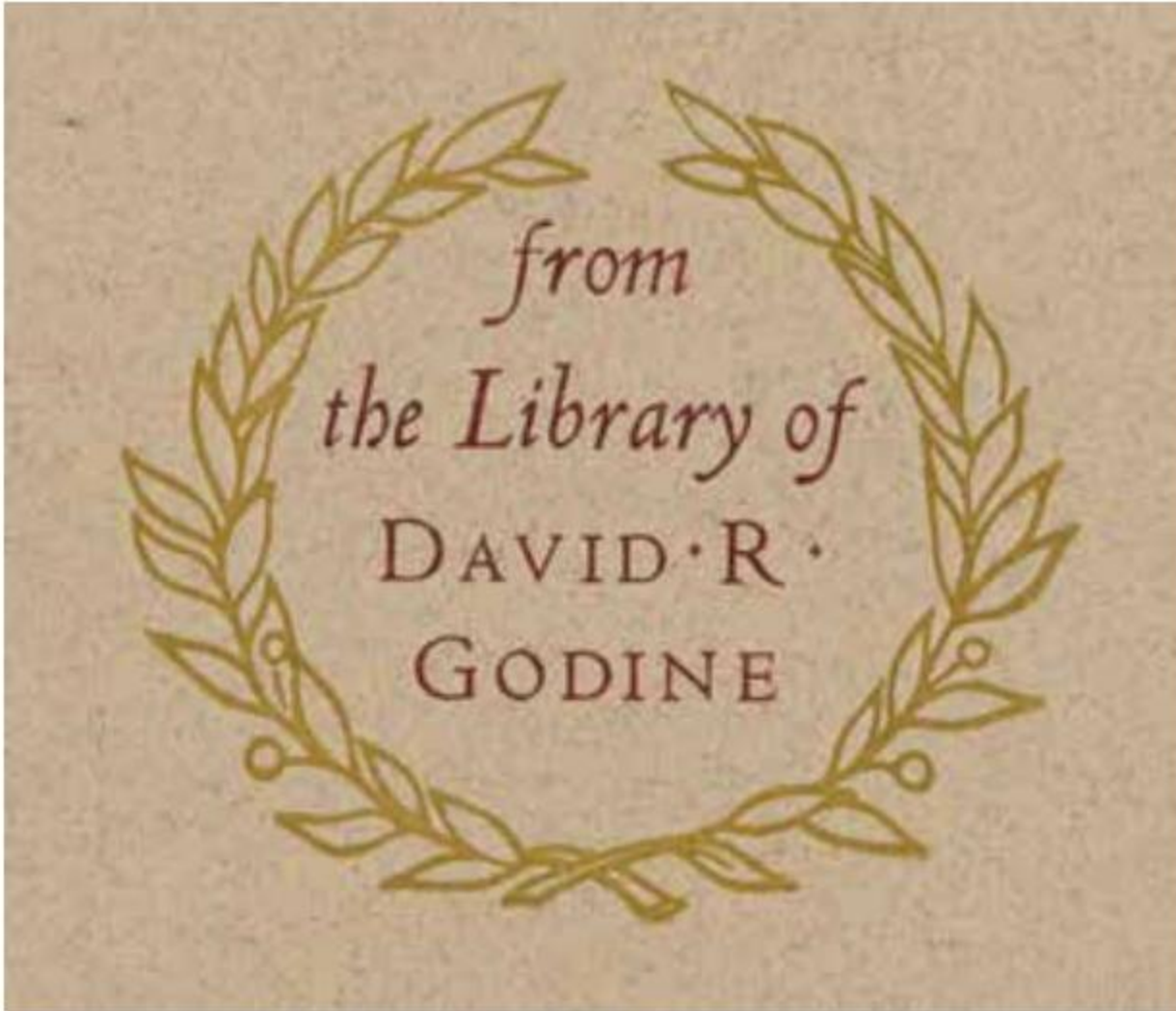
Preface

Looking back over 70 years of this incurable affliction, I would say my serious book collecting began at Dartmouth College with Ray Nash, who in 1964, after serving faithfully for 40 years, had almost made it to a full professorship. Editor, author and teacher, he was for many a mentor, and his classes of “Books and Bookmaking” and “Prints and Printmaking” provided a rare refuge from the standard academic fare. Nash had an advanced degree (but not a Ph.D.) from Harvard, where he studied under the legendary Paul Sachs, who in turn had revolutionized the teaching of art by emphasizing a) that any worthwhile appraisal of “quality” involved looking at the original physical object (not a slide or printed facsimile), and b) that a real understanding also involved a familiarity with “process”, i.e. how art was actually made, whether this involved type, etching, wood engraving or lithography. Therefore, Nash’s classes deliberately presented a) a mixture of first-hand visual experience, sitting around a table and passing books or prints around for comments and evaluation and b) learning how the processes involved in making that object were actually performed in real time. None of us were expected to be transformed into “artists” (and few were), but the familiarity with and understanding of real tools and process, what some refer to as “the aristocracy of the hand,” transformed our understanding of what was involved.

I suspect that collectors are born and not made, a genetic disposition carried by some and not others. I knew I was infected even in grade school when, around the age of 14, I began a stamp collection of British colonial island mints, an interest I still pursue. Like many, my early interest in graphic art lay primarily with prints. But I soon discovered, if you wanted the best, it was an expensive road to pursue. Books, it seemed, contained much of the best work of most great artists (with the singular exception of Rembrandt). A few had their hands in illustrated books and nothing else. Books provided a more affordable alternative, more exciting, more available, more affordable, and in most ways, more intellectually challenging, than prints.

My book collecting began with Nash, as he had the insidious and seductive habit of leaving booksellers’ catalogues on the study table for us to peruse after class. Like most collectors, I began with British press books, easily identifiable and readily available from most dealers; from Dawson’s in Los

Angeles to Duschnes, Chiswick and Museum Books in New York. Issued in limited and numbered copies, often affordable, the books were pretty much identical, and the dealers seemed particularly thrilled to have any student under 20 even remotely interested in forming a collection. Thus began my irreversible descent into collecting; first of the Nonesuch Press, whose admirable approach to texts, design and production by Francis Meynell later mirrored my career as a publisher, but also by Golden Cockerel, Ashendene, Kelmscott, Gregynog and others. Dartmouth held many of them for comparison in its small but accessible Treasure Room. Most dealers were so delighted to have an interested adolescent that generous terms were extended. I remember my first “serious” purchase was from Jake Zeitlin of Los Angeles who gave me a year to pay \$1500 (using my father’s monthly allotment, presumably set aside for textbooks, for my fine set of the Doves Bible). My aim then, as now, was never to be a completist, but rather a “representationist”. I was perfectly happy with a few outstanding examples from each of the major presses, figuring that if you owned the Kelmscott Chaucer, and a few of the quartos, you didn’t really need much more to get a representative, if incomplete, idea of what Morris was about. Even more so with Doves, where the Bible and a few of the finer quartos



like the Browning or Goethe served the same purpose. The more interesting presses were those whose styles (and often ownership) changed or evolved; Golden Cockerel, Gregynog and most especially Meynell’s Nonesuch, where each book was a new adventure in design, format, paper, type, binding and, most unusually and commendably, editing.

After graduation and the Army, I had the unexpected good fortune of working for Leonard Baskin at the Gehenna Press in Northampton. Or more precisely, Harold McGrath under whose genial supervision I really learned the basics of good printing (“maximum pressure and minimum ink”), decent make-ready and the mechanical demands of operating a fractious Kelly 2 flatbed cylinder press. But it was Baskin, a ferocious and determined acquirer, who first exposed me to the wonders of the illustrated book. I had the immense good fortune of spending two summers as a caretaker at his wunderkammer home on Fort Hill, where I discovered a library as eclectic, idiosyncratic and “process directed” as its owner. It was there, and through him, I was introduced to the wonders of sixteenth century French and Italian printing, and especially de Tournes, Estienne, Vascosan and Torrentino, to entire genres of books I had no idea existed- fête books, emblem books, coin and medal books. Not to mention artists like Romeyn de Hooghe, Bernard Salomon, Chaveau and Goltzius. Through Leonard, I was not only exposed to the books themselves, but also to a close-knit circle of friends; Philip Hofer of the Houghton Library, Arthur and Charlotte Vershbow, Malcolm Bick, Paul Gourary, all of whom shared their passion and their knowledge. I also began making regular visits to New York, each one of them expanding a circle of informed, and generally cordial, booksellers only too happy to share their enthusiasms: Lucien Goldsmidt, Walter Schatzki, John Fleming, Kit Currie at H.P. Kraus, and Herman and Viv Cohen at Chiswick. Although I never abandoned my enthusiasms for press books, my circumference of interests now included examples from almost every century, and especially for the publishers whose talents as typesetters, designers or printers aligned with mine: Ratdolt, Jenson, Estienne, Vascosan, de Tournes, Ackerman, Pickering and Meynell. The introduction of new reproductive processes interested me more and more. Baskin once observed that the first fifty years of any new technical process were almost invariably the best, and I have found this to be true, with the singular

exception of the half-tone process, from which we are only now fully recovering. So included in this sale are books displaying early examples (sometimes very early examples) of process; the perfection of woodcutting by Holbein, Eskrich and Bernard Salomon, of wood engraving by Bewick, the Dalziels and Vizetelly, of aquatints by Ackermann, of chromolithography by Midolle and Barth, of copper and steel engraving by della Bella, Eisen, George Stubbs and Turner, of etching by de Hooghe.

The road of collecting is likewise paved with the almost limitless reference material; auction and booksellers’ catalogues, biographies and bibliographies, technical manuals, type specimens - books on every bibliographic subject process and practitioner imaginable. Groundbreaking exhibition catalogues, such as Gordon’s Ray’s exemplary exhibition catalogues on the art of the British and French illustrated books (written by someone who not only collected them but actually read them), as well as dealers like Robin de Beaumont and Claude and Tony Cox who opened my eyes, late in life, to the wonders of British bookmaking in mid 19th century England, Lucien Goldschmidt to French illustrated books, Walter Schatzki to the history of writing and children’s books.

There are, I suppose, two distinct kinds of collectors; those who collect by subject or author (Medicine/Hemingway) and those who collect books as objects, representative of their time, reflective of the processes available, historical artifacts that have survived for 500 years as the primary transmitters of civilization’s highest aspirations. How these books were made, and how the various materials came together that determined their success, their failure and very often their survival, is what has most consistently interested me. An interest that followed from my days as a student at Dartmouth to my fifty years as a publisher, one as much interested in how the books on my list were put together as in the information they contained. Publishing books is closely akin to collecting them; every title presents new and unique challenges while offering new solutions. Examples of these, whose interest is often expanded by their bindings, provenance or typography, are present, fairly described and readily available in these three sales. It is my fondest hope that the buyers will find as much pleasure and satisfaction in seeing and owning these various displays of enduring genius as I have.

David R. Godine, Spring 2026

Other DRG titles arrived quickly on my shelves, all of them keeping with my interests at the time: David Bellos' enormous biography of Perec, and *The Journalist*, written by Perec's fellow Oulipian, Harry Mathews. These are not insubstantial books, either in girth or substance, and these three titles alone reflect a sensibility in David that carries through everything he's achieved as a collector and a publisher: a love of language, of the way language looks on a printed page, of the *mise en scene* of the page and its relationship to the illustration, tone and texture of a text, of the book as container, object, enveloper of words, pictures, and the ideas mortaring them together – from author, translator, editor, illustrator, typographer, punchcutter, typesetter, designer, proof-reader, etc. One sees in David's joyful travels through seven centuries of books as an interactive play between all aspects of their material form and all of us who use them.

Amen. An apt visual analogue of David's enjoyment of books might be the illustration of the book wheel in Ramelli's *Le diverse et artificiose machine* (1588). Here one finds a machine for reading books, consisting of a rotating wooden wheel with several stands on which a host of books can be placed. A user sits in front of the wheel, circulating through a dozen books at a time, and therefore time itself. This early depiction of non-linear reading is indicative of David's approach to collecting and making books: they are in a continuum, and are all related,

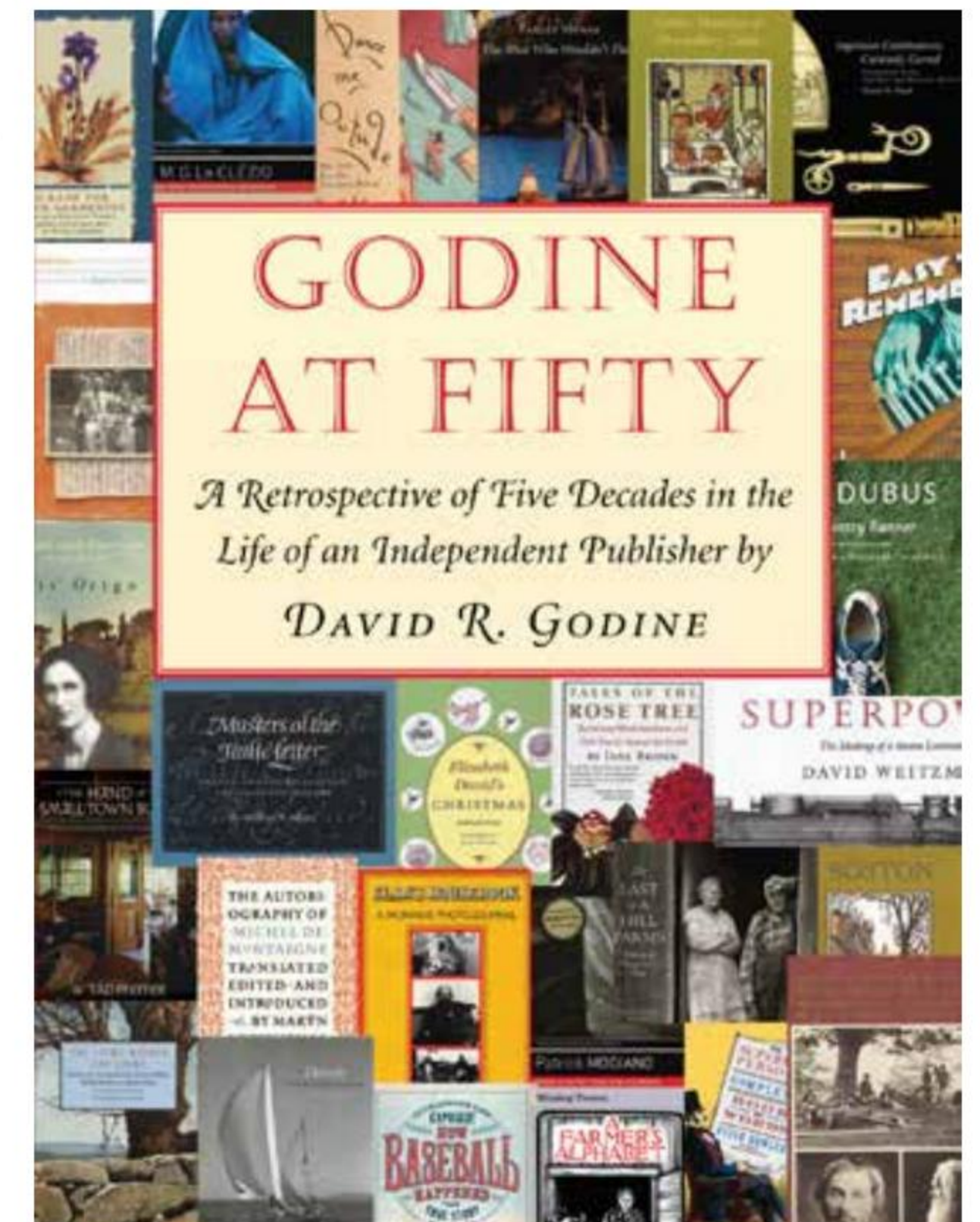
This image also expands one's notion of Godine the publisher and collector. Godine was not solely a publisher of avant-garde 20th century literature, as my first remarks might imply. Not in the slightest. Godine traveled all over the Nonpareil reprint list, capturing everyone from Donald Hall to George Orwell, the Verba Mundi list, which included almost everything by Perec, but also two Nobel Prize winners, and important reprints like the 900-page complete translation of Franz Werfel's *Forty Days of Musa Dagh*. In typography, Godine published key titles like Joseph Blumenthal's *The Art of the Printed Book*, Eric Gill's *Essay on Typography*, Ruari McLean's *Jan Tschichold*, and Robert Bringhurst's *Palatino*. And there was no shortage of "firsts": the first translation of Aharon Appelfeld, the first books by John Banville, Andre Dubus, Mary Azaarian, Sally Mann, and many others.

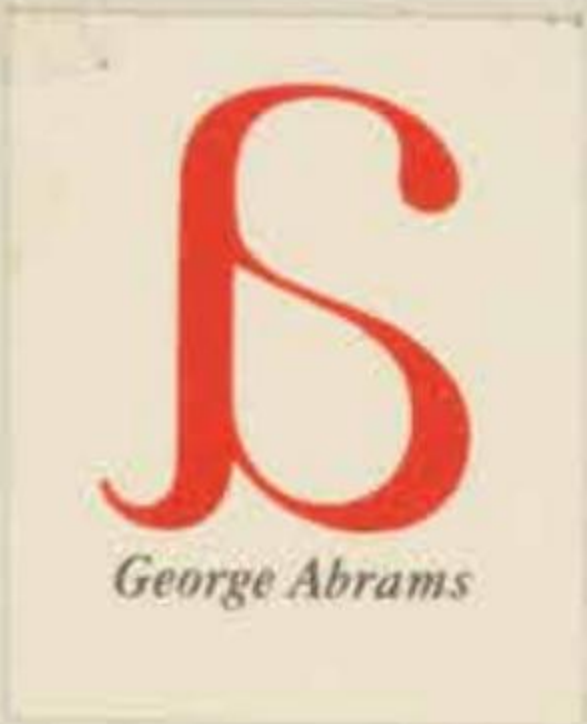
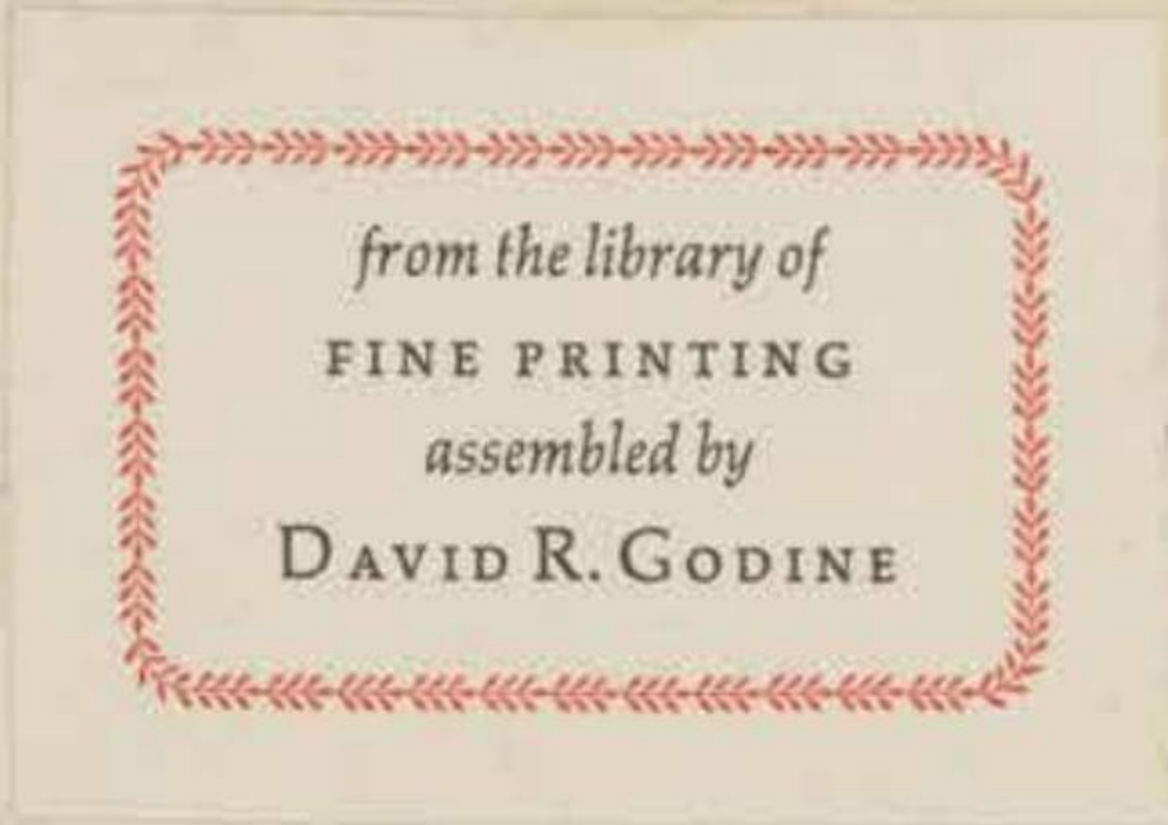
The collection now heading back into the market both shows and tells us this. It is about the printing and process of making books, and the people who make them and keep them. The other continuum found in the descriptions of these books is that of their provenance. David not only appreciated earlier owners and the transmission of books through fine collections, but he admired and learned from mentors and peers. To name a few of the most important collectors in David's orbit, special note must be made of Arthur & Charlotte Verschbow, Philip Hofer, Leonard Baskin, Lucien Goldschmidt, Viv Cohen, Sir Geoffrey Keynes, Colin Franklin, and Wynne Jeudwine. Their experience and wisdom can be felt in David's broad reach and his study and practice of book production.

"Generous" must be added to David's list of attributes. Anyone invited to visit David at his home has experienced his synthetic vision at work. On one such visit, at the time of the Boston Book Fair, the other guests and I were first led to the barn to print a handsome commemorative keepsake for the evening's event. Inside the house, books were placed strategically on tables, the piano, and chairs. We found ourselves at an exhibition investigating how books resonate in relation to other books. And, of course, in relation to their viewers. David's enthusiasm for books is visceral, not dreamy. His attachment feels physical, as should any association with a marvelous book. First, let go of all that encumbering historical and aesthetic luggage and simply enjoy the sensation emanating from a book.

As a collector, Godine tried to follow Michael Sadleir's observation that "Condition is three-quarters of all collecting." He was similarly drawn to Hofer's dictum of "An important book, in a beautiful binding with distinguished provenance." Most of the books in these catalogues fulfill at least two of the three requirements – a higher rate of success than most collections.

Thomas F. Lecky, Spring 2026





Printing and Process: The David Godine Collection, Part I Highlights

New York | Live Sale | Tuesday, May 5, 2026 at 10am EDT

BONHAMS

111 W 57th Street
New York, NY 10019
[bonhams.com](https://www.bonhams.com)

SALE NUMBER

32163
Lots 1-125

ILLUSTRATIONS

Front Cover: lot 60
Inside Front Cover: lot 92
Inside Rear Cover: lot 125
Rear Cover: lot 114

PREVIEW

Tuesday April 28, By appointment
Wednesday April 29, By appointment
Thursday April 30, 10am – 5pm
Friday May 1, 10am – 5pm
Saturday May 2, 12pm - 5pm
Sunday May 3, 12pm - 5pm
Monday May 4 10 am - 5 pm

INQUIRIES

New York

Ian Ehling
Vice President
Head of Department
+1 (212) 644 9094
ian.ehling@bonhams.com

Gretchen Hause
Senior Specialist
+1 (212) 461 6532
gretchen.hause@bonhams.com

Jeffrey Kral
Sale Coordinator/Cataloguer
+1 (917) 206 1626
jeffrey.kral@bonhams.com

Kevin Kelly
Associate Specialist
+1 (917) 206 1652
kevin.kelly@bonhams.com

Los Angeles

Books and Manuscripts
+1 (323) 236 7500
books.us@bonhams.com

Boston

Emily Parish
Sale Coordinator
+1 (508) 970 3135
emily.parish@bonhams.com

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/32163



Bid through the app. Download now for android and iOS

Alternatively, contact our Client Services department at:
bids.us@bonhams.com
+1 (212) 644 9001

BIDDER REGISTRATION

Verification of a valid credit card in your name may be required before you are able to place bids. If you will bid on behalf of a company, you must disclose this at the time of bidder registration. Successful bidders may be required to provide personal, or, if applicable, entity KYC documentation (including government issued ID and other information we may reasonably require). For telephone or absentee bids a completed Bidder Registration Form must be submitted in advance of the sale. The Bidder Registration Form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to Client Services at bids.us@bonhams.com 24 hours ahead of the start of the sale.

SHIPPING & COLLECTION

For eligible lots, we endeavor to extended a shipping quote to buyers within 5 business days of the sale. Lots marked "W" are oversized and may be subject to off-site post-sale storage and shipping; please refer to the Oversized Lot information section in the Buyer's Guide. You may collect or ship your purchases after your payment in full has been received. If you are sending a third party to collect, we will require your advance, written authorization to release the property to your nominee. To schedule a collection, contact our Client Services department at invoices.us@bonhams.com. Pre-allocated 30-minute slots are available Monday through Friday between 9:00am and 4:30pm.

NOTICE TO BIDDERS

Please note that starting on June 28, 2025, the import into the European Union of certain property of non-EU origin may be subject to additional import requirements. If you are an EU buyer of such items, please ensure you are fully informed of the applicable EU regulatory requirements regarding import prior to bidding.

3

Expliciunt capitula. Incipit liber tertius.

32

Tgitur iudei debitis cladibus perurgebantur. Sancti uero apostoli domini & saluatoris nostri ceterique discipuli. ad predicandum uerbum dei. per singulas quasque orbis terre prouincias dirimuntur. Thomas sicut nobis traditum est. sortitus est Parthos. Matheus ethiopia. Bartholomeus India ceteriorem. Andreas Scythiam. Ioannes Asiam. Vnde & apud ephesum & comoratus est & defunctus. Petrus pontum. galatiam. bithiniam. cappadociam. ceterasque confines prouincias. Iudeis dumtaxat predicans circumisse deprehenditur. & ad ultimum in urbe roma comoratus. ubi crucifixus est. deorsum capite demerso. quod ipse ita fieri deprecatus est. ne exequari domino uideretur. De paulo autem quid dicam. qui ab hierusalem usque ad illiricum repleuit euangelium christi. & ad ultimum sub nerone martyrium duxit. Hec ita per ordinem in tertio libro explanationum genesis Origenis exponit.

Capitulum secundum

Erum petrus apostolus predicationis sue monimenta nobis per pauca dereliquit. Una etenim eius epistola est. de qua nullus omnino dubitauit. Nam de secunda multis incertum est. Apud plurimos tamen etiam ipsa legenda suscipitur. Ille uero libellus qui dicitur actus petri. & quod nominis eius euangelium nuncupatur. sed & quod dicitur eius predicatio uel reuelatio. in scripturis prorsus canonicis non habetur. Sed ne aliquis quidem scriptorum ueterum. utique eorum testimoniis inuenitur. Verum procedente nobis hystorie narratione per oportunitatem locorum cum scriptores ecclesiasticos memorabimus. necessario etiam scripturarum libros qui in auctoritate esse debeant. & quorum minus sequenda sit auctoritas exponemus. Interim petri ut diximus prima epistola ab omnibus ueteribus est recepta. Pauli quoque manifeste. xiiii. sunt epistole que in auctoritate habentur. licet sciam

ILLVSTRISSIMO & Inuicibilissimo Mantuanorum Principi Frederico Gonzage Iohannes Schallus Herosfeldensis physicus obsequensissimus.

Herunt multi Christianissime princeps priscis nouisque temporibus. qui uariis uirtutum generibus. uarios laudis & glorie gradus adepti sunt. Quidam enim corporis uiribus & membrorum firmitate subnixi. uel singulari certamine uel collatis cum hoste signis dimicantes. coronas aliudue simile uirtutis insigne. seu in olympicis ludis. seu ubi fors tulit. magna cum laude reportarunt. Sicut Milo. Hercules Mallius Torquatus & plerique alii. Nonnulli magis animi robore quam corporis uirtutes. ad ornandam mentem omne studium curamque uertunt. Sed horum quidam soli intelligentie seruientes. & eas uirtutes tantum que ad intellectum pertinent amplexati. solaque speculatione contenti. uoluntatem prestantissimam anime partem incultam dimisere. Sicut Demosthenes. & aliquando Salomon. Marcus antonius. seuissimus Nero. & horum similes. quorum & si doctrinam laudari. mores tamen ac uitam damnari cognoscimus. Aliqui contemptis intellectus ornamentis. uni uoluntati uacantes. iusticiam. pietatem. misericordiam. caritatem. ceterasque eius generis uirtutes. doctrine rerumque scientie pretulerunt. Ex horum numero fuere Macharius. Antonius. Paulus primus heremita. Benedictus. Franciscus. & plures alii. Quorum uitam & si sanctam ac imitatione dignissimam. rusticam tamen appellat Hieronimus. quod uersutis hereticorum argumentis responderet. & succrescentes in agro domini uerpes. nesciant euaginato diuini uerbi mucrone succidere. Aliquot etiam licet eorum numerus intra minores limites contineatur. utriusque intellectus sollicit ac uoluntatis curam gerentes. & utrumque negotium fortiter ac animose suscipientes. supra humanum morem euecti. & immortalis deo simillimi sunt effecti. Quales fuere Moyses. Abraham. Hermes ter maximus. Pythagoras. Socrates. Cato. Et hi precipue qui in Christo renati. uerum eterne salutis iter monstrante deo cognouerunt

1

1479 • THE PRINCIPAL SOURCE FOR THE HISTORY OF CHRISTIANITY.

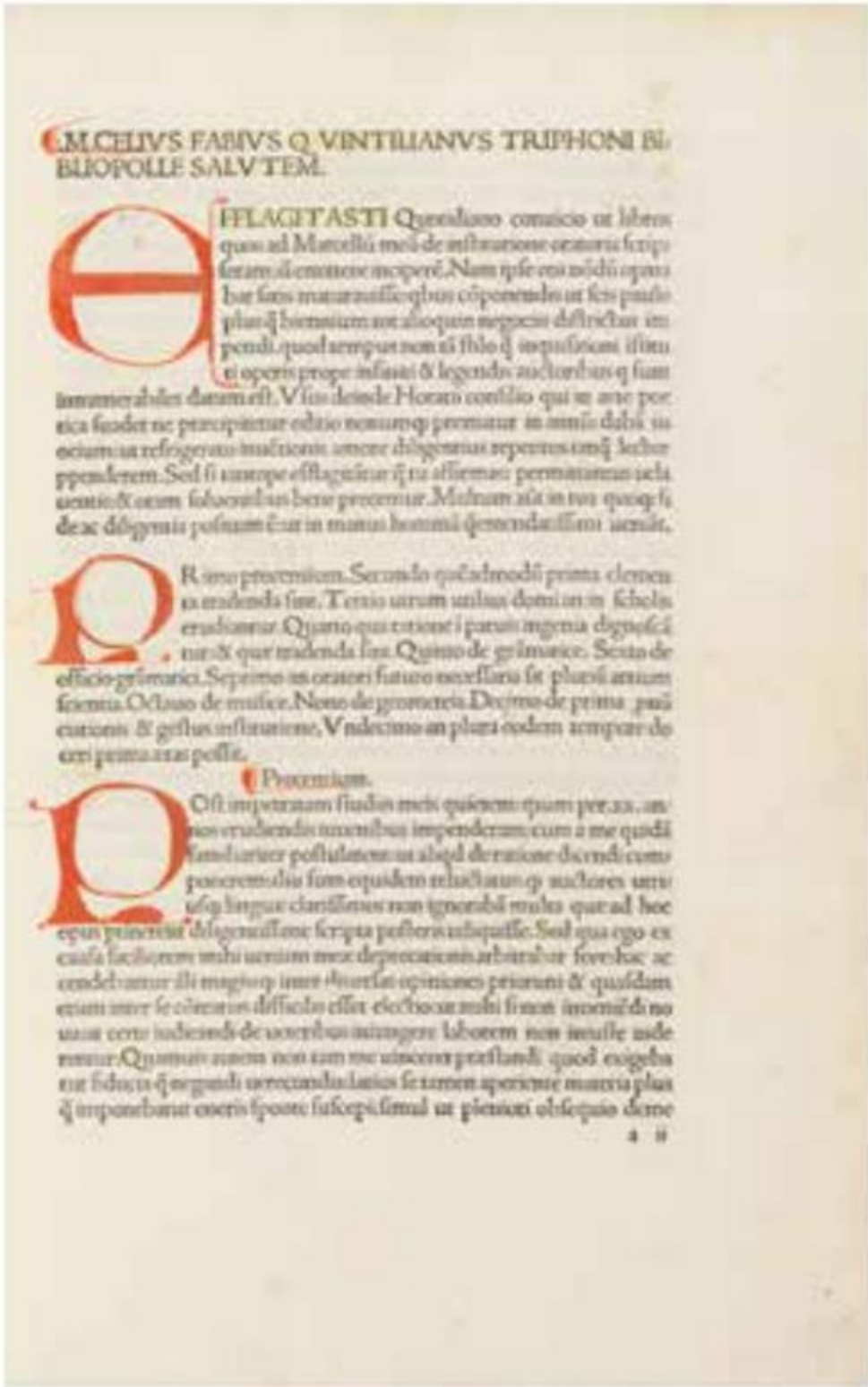
EUSEBIUS CAESARIENSIS, Bishop of Caesarea. Ca. 260-340. *Historia ecclesiastica*, translated by Rufinus. Mantua: Johannes Schallus, [not before 15] July 1479.

Folio (288 x 197 mm). 172 leaves (including final blank). 34 lines, Roman type, 3:111R, 2- to 6-line initial spaces with printed guides rubricated in alternating red and blue as well as 4 and 5 line Lombard initials with reserved ornament. 18th-century half vellum and marbled boards. Minor soiling a few places, first few leaves repaired in fold and margins, a few wormholes. *Provenance*: Albert Ehrman, Broxbourne

library (bookplates and shelf-mark, his sale Sotheby's London, 8 May 1978, lot 358); George Abrams (bookplate, his sale Sotheby's London, 16 November 1989, lot 46).

Fourth edition, the second printed in Italy, of the principal source for the early history of Christianity dedicated to Federico Gonzaga, Duke of Mantua. This is the last of six books printed at the fifth Mantuan press. The type is an antiqua identical to type 2 of Johann Schreiber in Bologna (active 1478-79) and many copies were sold north of the alps. A large copy. BMC VII 933; Goff E-127; GW 9437; HC 6711; Proctor 6908.

\$6,000 - 9,000



2

2
1480 ➦ A CLASSIC TEXT ON RHETORIC PRINTED IN A FINE ROMAN..
QUINTILIANUS, MARCUS FABIUS. 35-95 A.C.E. *Institutiones Oratoriae*. Venice: Printer of the 1480 Valla, c.1480.

Folio (310 x 210 mm). 39 lines, 2–7 line initial spaces rubricated in red, with yellow wash over capitals and across headings. 19th-century English russias, blind-tooled, marbled end papers. Very tall and fresh copy, with many deckle edges. Light waterstaining in margin of scattered leaves. *Provenance*: Edward Herbert, 7th Earl of Powis (1785-1848) (his sale Sotheby's London, March 21, 1923 lot 270); C.S. Ascherson, (bookplate); Clifford Rattey, (bookplate); W.R.H. Jeudwine, bookplate (his sale Sotheby's London, 18 September 1984, lot 25); George Abrams (bookplate and his sale, Sotheby's London, November 19, 1989, lot 106).

A fine incunable edition (first published 1471) of the most comprehensive ancient treatise on rhetoric, theory and practice, preserving thousands of quotations from authors otherwise unknown. The Roman type of this book was used both in Venice (Goff V-58), and in Treviso, one by Joannes Rubeus, to whom Proctor attributed the printing. Printed in a fine roman closely akin to Jenson's Roman type, an 18th-century English antiquarian wrote an extended note (a1r) on whether the printing could actually be attributed to Jenson, citing Palmer's General History of Printing (1732/3), though more recently Paul Needham has made a case for the printer of the 1480 Valla on the basis of the Greek type employed. BSB-Ink Q-14; BMC VII:1137; Goff Q-28; GW M36815; HCR 13644.

\$6,000 - 9,000



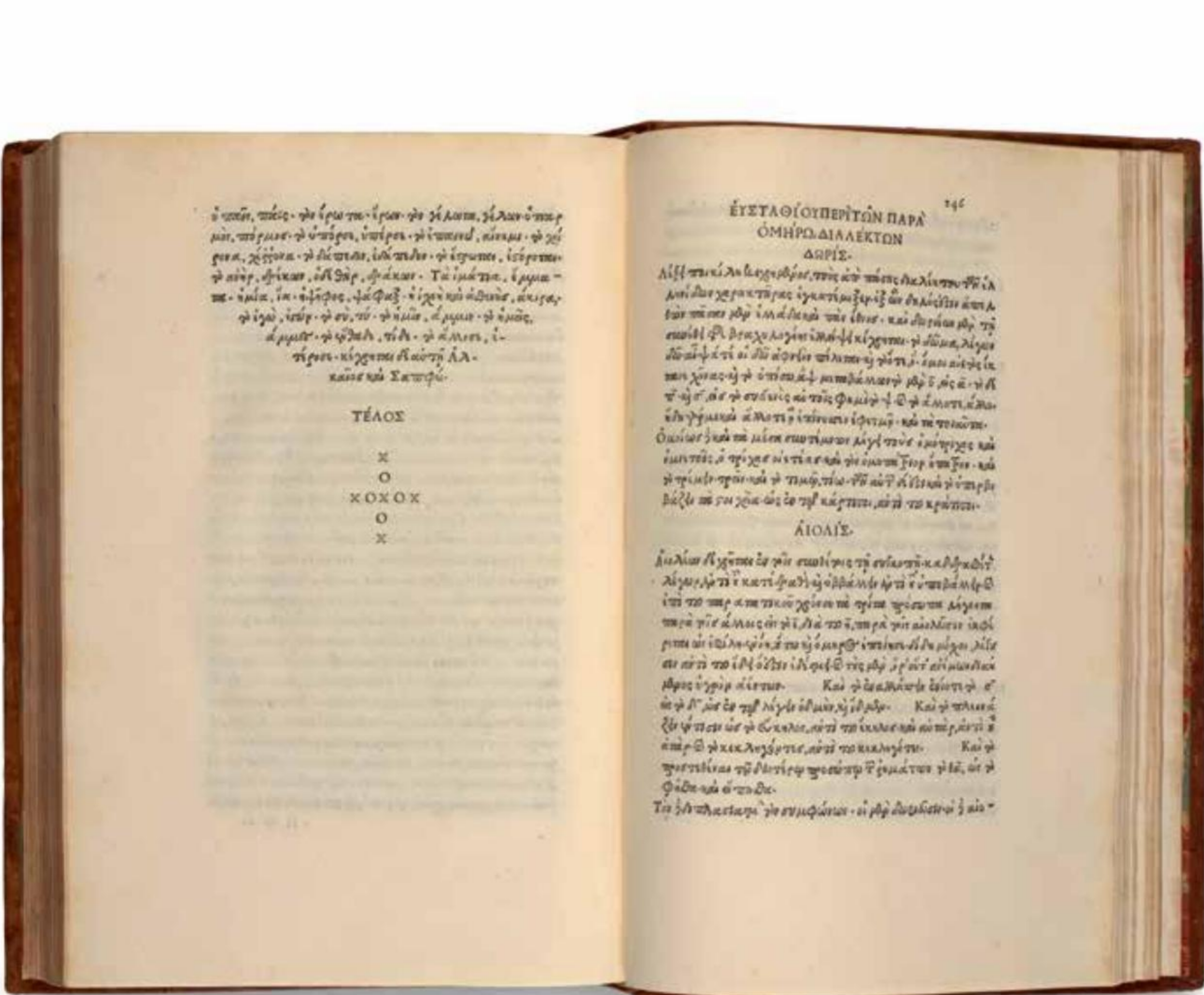
3

3
1481 ➦ THE FIRST VIEW OF VENICE.
ROLEWINCK, WERNER. 1425-1502. *Fasciculus temporum*. Venice: Erhard Ratdolt, 21 December, 1481.

Folio (300 x 210 mm). 4 large woodcuts and c. 60 woodcuts of cities, many neatly printed side by side to form a single cut, woodcut initials colored in red, one Lombard initial in blue, red capital strokes. Early 20th-century crushed morocco gilt by Broca with armorial stamp of Thomas-Stanford, spine in 6 compartments, with title and author gilt, gilt edges. Slight discoloration to outer margin. *Provenance*: Charles Thomas-Stanford (1858-1932, British politician, author of *Early Editions of Euclid*, based on his own extensive collection; bookplate, collection sold en bloc to Rosenbach); Boies Penrose (1860-1921) American lawyer and Republican politician, by descent to Boies Penrose II; (bookplate, his sale Sotheby's London 28 January 1947); Elaine and Alexandre Rosenberg (their sale, Christie's New York, 23 April 2021, lot 160; acquired from Lathrop C. Harper, Inc, New York, 5 March 1957).

Third Venetian edition and second Ratdolt edition of this popular chronicle of world history, and according to Grafton, among the earliest examples of a hypertext: a graphic chronicle of coordinated circles to locate biblical, classical and modern rulers notable for containing the first view of Venice, showing the Piazza San Marco from the Grand Canal (37v). "This book is the product of a typographic master; different measures on every page, inserts of circular matter within paragraphs, tables, charts, iconographia ... the book was immensely popular, providing a timeline for world (and especially Christian) history." BMC V 285; BSB-Ink R-242; Essling 278; Goff R-264; see Rosenberg and Grafton, *Cartographies of Time*, pp. 28-30.

\$8,000 - 12,000



4

1496 ➦ GREEK INCUNABLE.
MANUTIUS, ALDUS. 1449-1515. *Thesaurus Cornucopiae & Horti Adonidis*. Venice: Aldus Manutius, 1496.

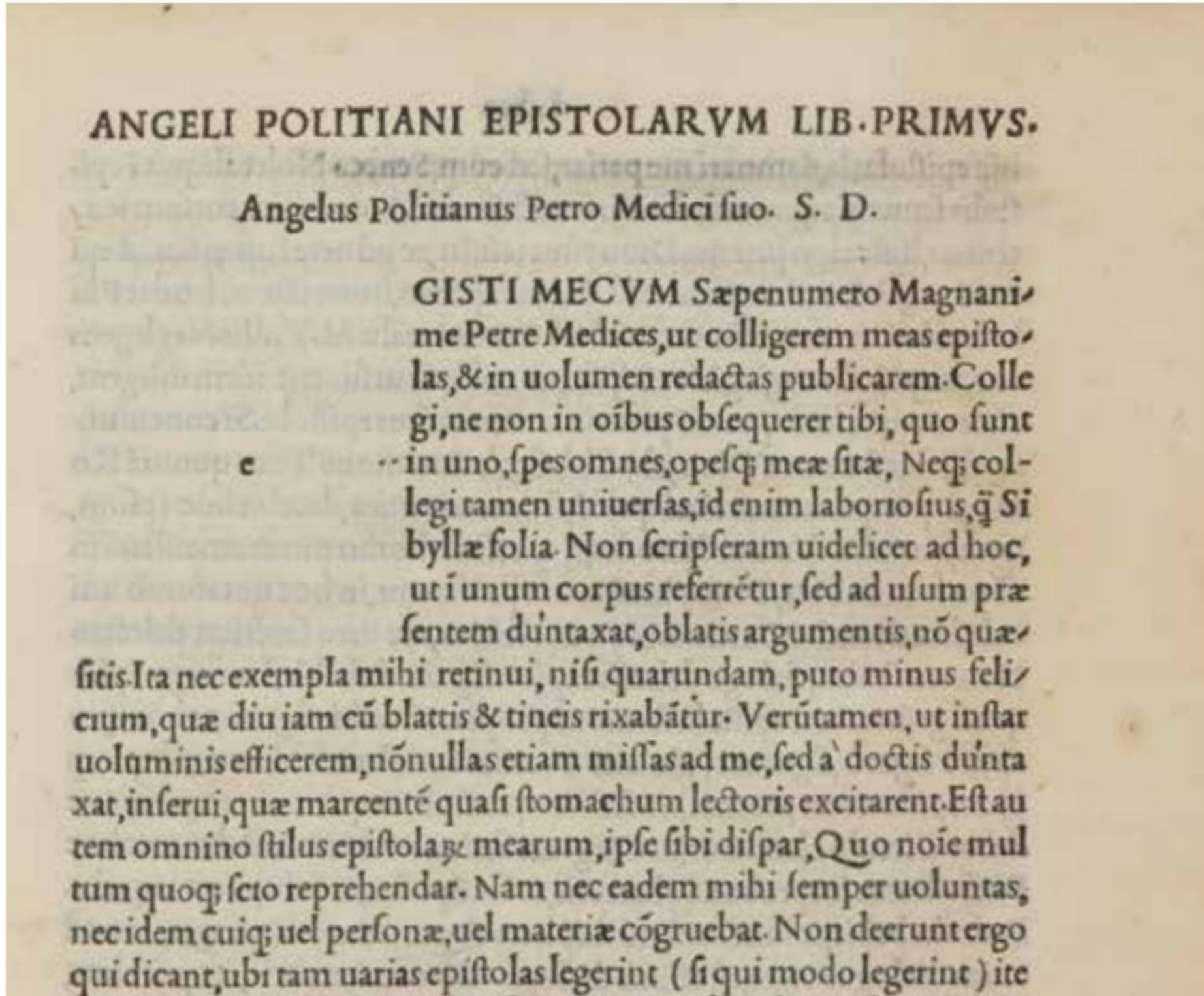
Folio (310 x 210 mm). 18th-century sheep over boards, covers gilt, gilt ornaments at corners, spine in 7 compartments gilt, with morocco title label, edges gilt. First leaf torn at corners with slight loss of text, supplied in manuscript. Six typographical corrections made in the Aldine workshop (6r etc.). *Provenance*: Earl of Macclesfield Library (bookplate and shelf marks, Macclesfield arms embossed in upper margin of a2r).

Provenance: Earl of Macclesfield Library (bookplate and shelf marks, Macclesfield arms embossed in upper margin of a2r).

\$15,000 - 25,000

FIRST EDITION of this grammatical compendium for students of ancient Greek, many previously unpublished, including the important Homer commentary by Eustachius. This "treasure" was one of the founding landmarks of the Aldine printing program, devised to spread knowledge of Greek in Italy and beyond. A well-considered choix of writings by Byzantine grammarians, with particular attention paid to the foundation of Greek literature, Homer. Aldus was aided by an exceptional team of Italian and Greek émigré humanists, of whom the most important was Politian. In the brief Latin preface he announces what would become his greatest achievement: an edition of the whole of Aristotle. The book is printed in Aldus' large Greek type. It was immensely influential, and changed the way Greek type was designed for the next 300 years. Ahmanson-Murphy 8; BMC V:555; GW 7571; Goff T-158; Renouard 1496/1.

\$15,000 - 25,000



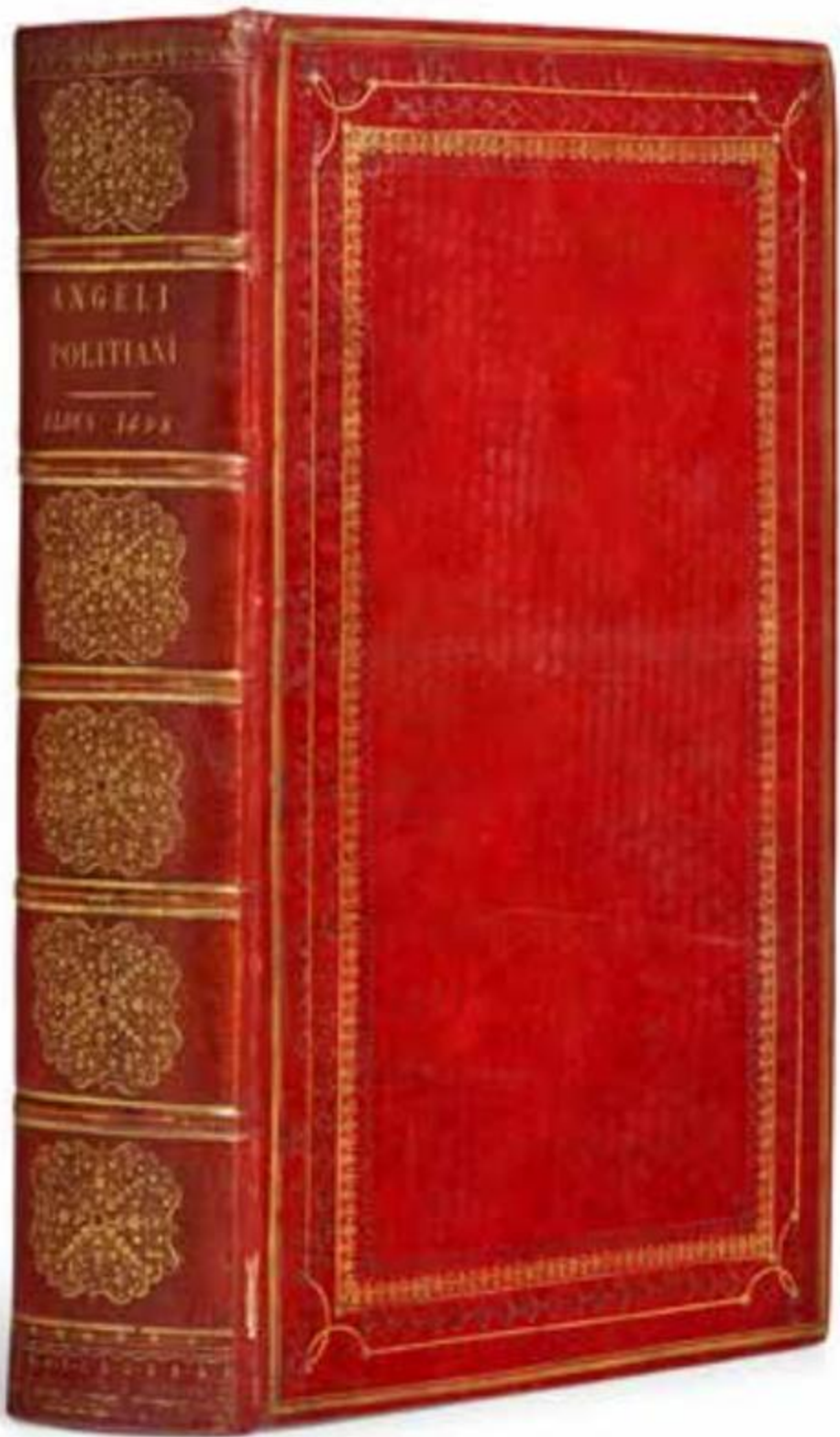
(detail)



6



7



5

1498 ➤ FIRST COLLECTED EDITION OF ANY MODERN AUTHOR.

POLIZIANO, ANGELO AMBROGINI 1454-1494. *Opera*. Edited by Alexander Sarti. Venice: Aldus Manutius, July 1498.

2 parts in one volume, folio (285 x 190 mm). 38 lines and headline Greek and Roman type, 2-9 lines initial spaces, printed guide letters. 19th-century red straight grained morocco gilt by Courteval (with his label), covers tooled with an elaborate border, spine in 6 compartments gilt lettered in second, other filled with ornament built from a number of small tools, turn-ins gilt, marbled and vellum endpapers, edges gaufered and gilt. Mends to small holes in margin of first two leaves, blank margins of last two leaves remargined. *Provenance*: Walter Sneyd (1809-1888) of Denton House, Cuddleston (bookplate).

FIRST EDITION of the first collected edition of any modern author and first edition of the complete works of the preeminent Florentine humanist who revolutionized Renaissance philology and editorial practice. Aldus edited and arranged his correspondence and other writings into a “kind of history of late quattrocento humanism, one which would document for all time Poliziano’s own preeminent role” (Butler). One of the most beautiful Aldine texts, taller and squarer than normal and unique among Aldine folios, the work also contains Aldus’ first use of Hebrew type (H8). Ahmanson-Murphy 26; BMC V, 559; BSB-Ink P-663; CIBN P-539; Clemons and Fletcher 14; Goff P-886; Grolier/Aldus 14; GW M34727; Renouard *Alde*, 17:4; Butler, *Angelo Poliziano: Letters* Vol. 1.

\$12,000 - 18,000

6

1501 ➤ ONE OF THE EARLIEST POCKET-FORMAT BOOKS, PRINTED IN THE FIRST ITALIC TYPE.

MARTIALIS, MARCUS VALERIUS. B. 40 A.D. *Martialis*. Venice: Aldo Manuzio, December 1501.

8vo (155 x 94 mm). 6- and 7-line initial spaces with guide letters. Later mottled blind-ruled calf, spine in 5 compartments with 4 raised bands, tan morocco lettering-piece gilt in one, the rest with central gilt urn tool, edges stained red, patterned paper pastedowns. Covers slightly bowed, hinges neatly repaired, slight separations to top and bottom of joints, mostly marginal dampstaining to several leaves, small wormholes to first few leaves occasionally touching letters, paper flaw on Z8 affecting a letter, without final blank. *Provenance*: Unidentified signature and marginal annotations in an early hand.

FIRST ALDINE EDITION of Martial’s *Epigrammata*, one of the earliest of Aldo Manuzio’s *libelli portatiles* books, introduced in 1501. Aldus commissioned the first italic typeface, designed by Francesco Griffo, to maximize space on the small page for the series. The typographical innovations of Aldine’s pocket-format classics were immediately popular and these octavo editions were widely imitated; the colophon includes a warning from the printer against piracy. Adams M-689; Renouard 30/7; USTC 841150.

\$2,500 - 3,500

7

1502 ➤ HIND’S “POPULAR DESIGNER”.

LIVY, TITUS LIVIUS 59 BC- AD 17. *Deche di Tito Livio vulgare historiate*. Venice: Bartolomeo de’ Zanni, 16 September 1502.

Folio (304 x 205 mm). 3 wide trophy woodcut borders, each with a large woodcut, marking the text divisions; 432 small text woodcuts (including repeats), some signed “F”, “S”, or “b”; grotesque, floral and figured initials in three sizes, white on black. Old vellum over boards. *Provenance*: Forteguerrri family library of Pistoia (manuscript exlibris; arms); Constantin Radoulesco (morocco label; his sale, Rauch, 21 June 1962, lot 92); also with three cancelled library stamps; H.P. Kraus (Inventory of H.P. Kraus sale, Sotheby’s New York, 12 April 2003, lot 396).

An attractive example from the series of Venetian imprints illustrated with column-width vignette cuts after Hind’s “Popular Designer.” The present woodcuts derive largely from Giunta’s 1490 printing of Malermi’s Italian Bible (Goff B-644) and from Giunta’s 1493 edition of the Decades (Goff L-255). Executed in simple outline and contemporary costume, these illustrations achieve what Hind described as a “sense of surprising reality.” The enduring success of these cuts is underlined by their reuse in at least eight editions of Livy published around the turn of the incunabular period.

The three borders are decorated with blank shields at the lower margin; in the first, the arms of the Forteguerrri family have been added in ink. Cardinal Niccolò Forteguerrri (1419–1473) endowed the Pia Casa di Sapienza, later the Collegio Forteguerrri, where a library was established and subsequently augmented by the bequest of books from the humanist Sozomeno to the municipality of Pistoia. The Biblioteca Forteguerrriana remains extant today, enlarged over time through additional donations. Mortimer *Italian* 260; Hind 2:464ff.

\$6,000 - 9,000



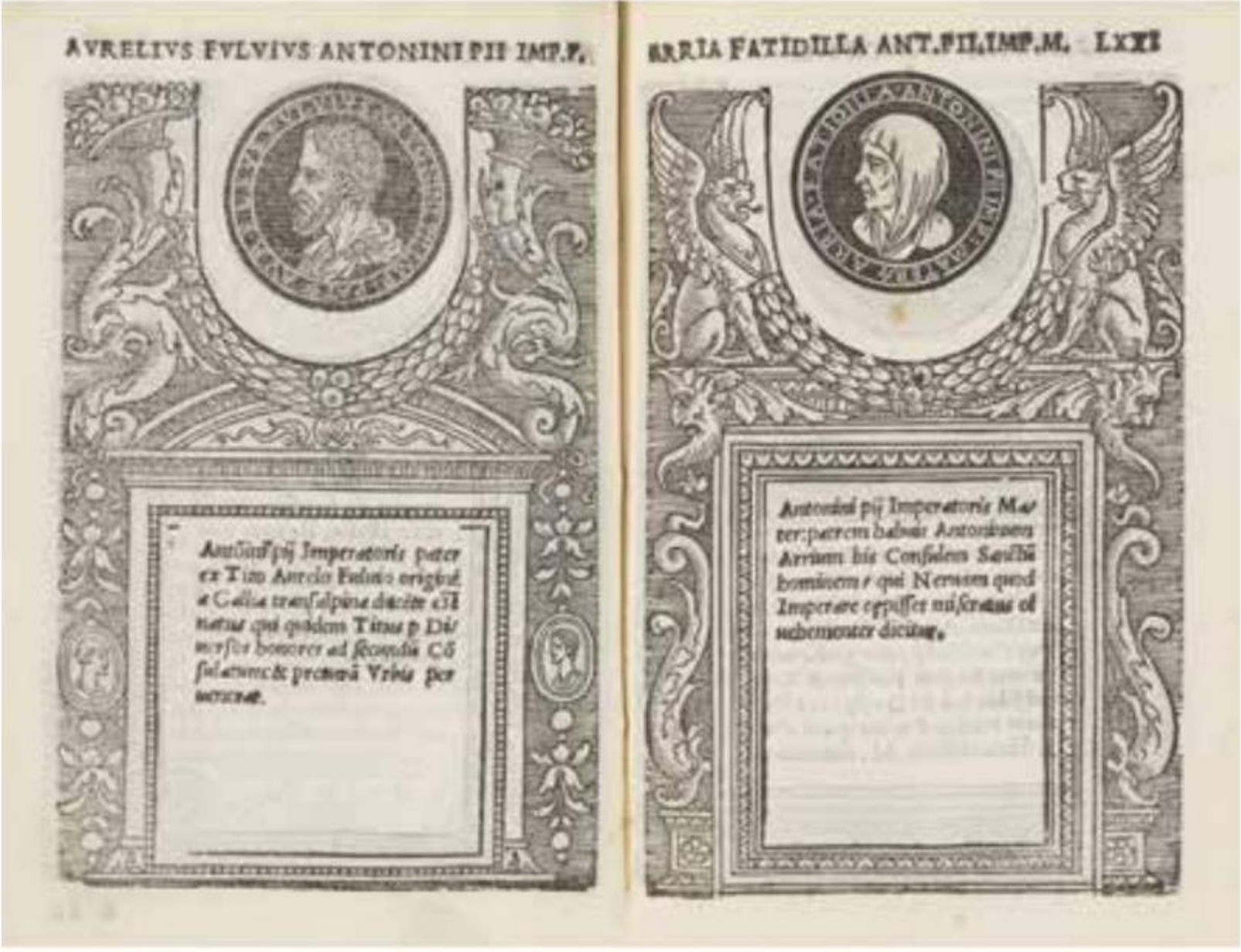
8



9



10



11

8

1505 ✦ OUTSTANDING POETS.
PONTANUS, GIOVANNI GIOVIANO. 1426–1503. *Parthenopei Libri Duo*. Naples: Sigismund Mayr, September 1505.

Small folio (285 x 202 mm). Roman type with initial spaces with guide letters. Later vellum. A few ink underlining marks in text, marginal toning. *Provenance*: George Abrams (bookplate, his sale Sotheby's London, November 17, 1989, lot 205).

Giovanni Pontano and Jacopo Sannazaro were the two outstanding poets and intellectuals of Renaissance Naples. Pontano, Latin poet and royal official, served the Aragonese kings of Renaissance Naples for many years, and his humanist Academia Pontaniana served as an important intellectual and literary focus for its cultural life. Mayr, the Neapolitan humanists' favorite, printed most of their work. The type is a handsome Jensonist roman and the margins are particularly wide due in part to the irregular measures of the poems. Edit16 29824; Manzi, *La Tipografia Napoletana*, 1071,4; USTC 850306.

\$3,000 - 5,000

9

1513 ✦ SOURCE BOOK OF INNUMERABLE CHIVALRIC ROMANCES.
FROISSART, JEAN. c. 1337- c. 1504. *Le premier [-second, tiers, quart] volume de Froissart. Des croniques de France, dangleterre, descoce, despaigne, de bretagne, de gascogne, de flandres*. Paris: Francois Regnault, 1513.

4 volumes in 2, royal 8vo (264 x 201 mm). Bâtarde type, double columns, François Regnault woodcut printer's devices on titles and at end of vols, 1,2, and 4, xylographic titles, and numerous 4-line initials in reverse. Red morocco gilt by Zaehnsdorf all edges gilt. Repair to joint of lower cover of first volume, first title in facsimile, some slight worming and a few repairs, tear on vol. 1 b1 and vol. 4 NNN4 crossing text expertly repaired, some staining and a few other marginal tears.

Fourth edition of one of the most celebrated Renaissance “histories” of chivalry, and an important source-book for later Arthurian romance, most notably for Thomas Malory in his composition of *Le Morte d'Arthur*. This edition was issued jointly by the Parisian publishers Antoine Vérard, François Regnault, and Jean Petit, with copies bearing the imprints of one or more of the three collaborators. The printer's device appearing here on six occasions is that of Regnault, who specialized in the production of vernacular romances and retained the distinctive bâtarde typeface commonly employed in France for popular narrative literature rather than for liturgical or classical texts. Books of this nature, printed for a broad reading public rather than for institutional or scholarly use, frequently survive in comparatively small numbers, having been read to destruction by their original audiences. USTC 26255 [v. 1] and 55554 [v. 3 and 4]; Adams F-1064.

\$6,000 - 9,000

10

1515 ✦ RARE LITURGIAL PRINTING.
MISSAL, USE OF SALZBURG. *Missale Saltzeburgenum. Noviter impressum ac emendatum*. Venice: Peter Liechtenstein, 15 October, 1515.

Folio (309 x 214 mm). Gothic Letter, printed in red and black, double columns. Full-page woodcut of the Crucifixion before the Canon of the Mass (ff. 189), numerous woodcuts in the text, also fine historiated woodcut initials, large printer's device in colours on verso of last leaf. With extensive musical notation on four-line staff. Two tiny wormholes through the first 2 quires, minor repairs to lower margin of B2-8, fore-edges spotted. Blue morocco gilt by Bedford. *Provenance*: Henry H. Gibbs of St. Dunstons's (signature, dated 1863 on flyleaf); Aldenham House, Herts, (engraved bookplate); Estelle Doheny (morocco booklabel); donated to St. Mary's of the Barrens, Perryville, Missouri, 1943 (sold Christie's New York, 14 December 2001, lot 214).

The 1515 Venice edition of the Salzburg Missal by Peter Liechtenstein stands out as a pinnacle of early 16th-century liturgical printing, representing a sophisticated blend of Venetian technical precision and Germanic liturgical tradition. Though printed in Venice by Lichtenstein who specialized in this sort of work, it was specifically tailored for the Archdiocese of Salzburg demonstrating the international reach of Venetian printers, who could produce specialized liturgical books for distant markets that met particular local requirements. The book also represents an especially fine example of music printing which requires the precise two color registration of the notes on the staves. USTC 854395 (locating six copies).

\$6,000 - 9,000

11

1517 ✦ WHITE ON BLACK PORTRAIT MEDALLIONS.
FULVIO, ANDREA. FL. 151-1543. *Illustrium Imagines*. Rome: Jacopo Mazzocchi, 15 November, 1517.

4to (160 x 110 mm). Woodcut border on title, printer's device on colophon, 204 white-on-black woodcut portrait medallions atop decorative woodcut borders surrounding the text. Contemporary blind-tooled calf. Repairs to spine ends, hinges cracked, erased ownership inscription at top margin of title page, light foxing. *Provenance*: Franciscan order, Brescia (partially legible ownership inscription on title); Gregorius Hugzen [?] (ownership inscription on rear free endpaper, dated 26 May, 1520).

FIRST EDITION of this collection of medallion portraits of famous men and women of Greek, Roman and Medieval German antiquity, portrayed in woodcut engravings believed to have been executed by Ugo da Carpi and derived from example's in Mazocchi's own collection. The portraits were later copied in the Lyon edition of 1524, and in Johann Huttich's *Imperatorum romanorum libellus*. Adams F-1156; Brunet II: 1423; Cicognara 2851; Mortimer *Italian* 203.

\$3,000 - 5,000



12

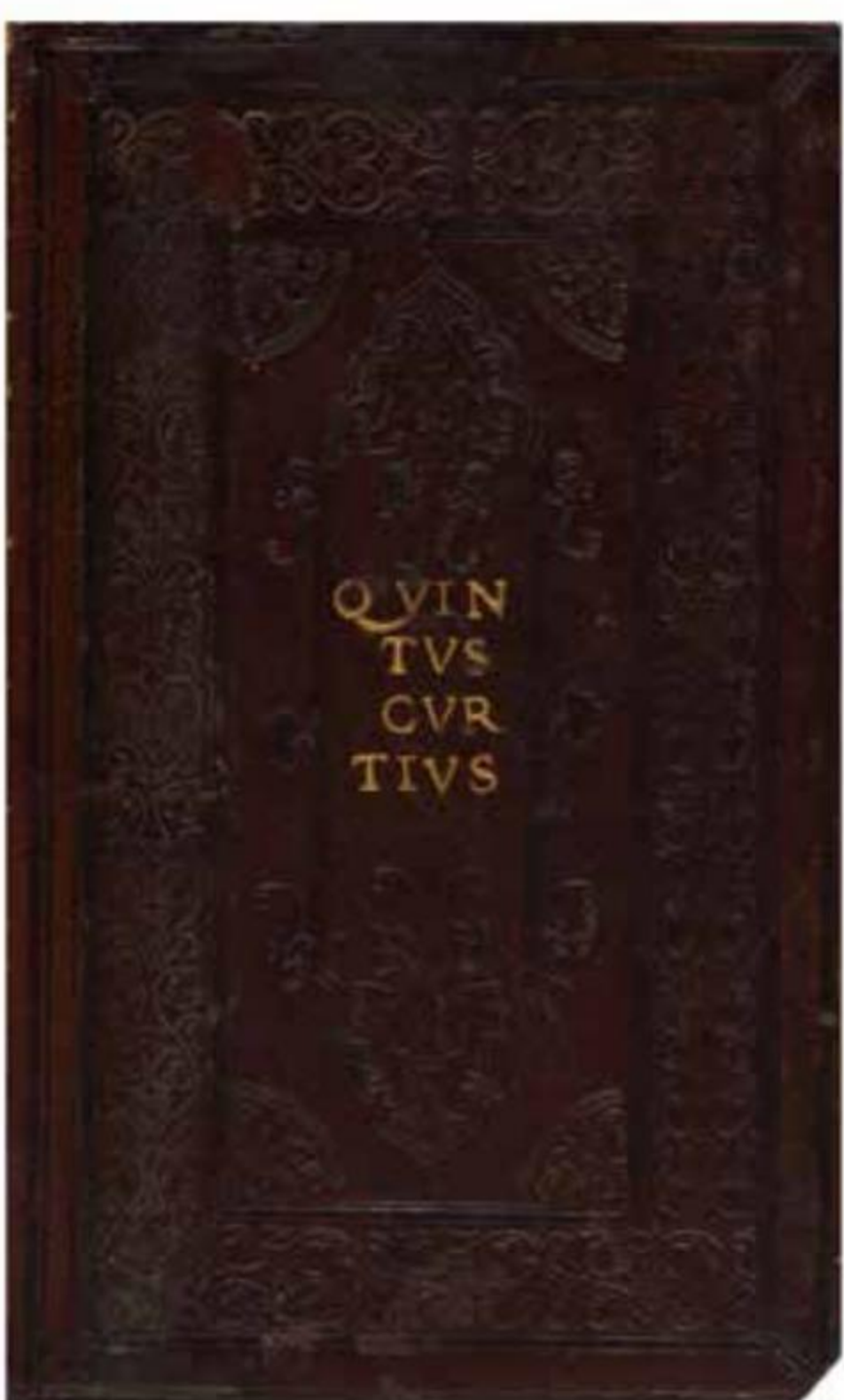
12

1519 ♣ DEDICATED TO JEAN GROLIER. MAXIMUS OF TYRE. Late 2nd c AD. *Sermones e Graeca in Latinam Linguam versi Cosmo Paccio interprete*. Basel: Johann Froben, 1519.

Folio (312 x 207 mm). Title, preface and first page of text all within fine woodcut borders by the Holbein brothers, woodcut initials by Urs Graf and ornaments in the text, Froben's printer's device at end. Late 19th- or early 20th-century blind tooled morocco by Leighton. Very minor worming to margin of final few leaves. *Provenance*: Albert Ehrman, Broxbourne Library, (bookplates, his sale, Sotheby's London, 14 November 1977, lot 64); George Abrams (his sales, Sotheby's London, 17 November, 1989, lot 192).

Second Edition, first published 1517. A finely ornamented Renaissance printing, notable as the earliest book decorated with woodcut borders by Ambrosius Holbein. The title page border, signed "AH" and dated 1517, is by Ambrosius; a second border on leaf a3r, though unsigned, has likewise been attributed to him. A third border is the work of his celebrated brother, Hans Holbein the Younger, while numerous finely cut initials are supplied by Urs Graf. The text comprises the Latin translation by Paccius of the work of Valerius Maximus, made from a Greek manuscript prepared by Constantine Lascaris and brought from Greece for the library of Lorenzo de' Medici. The present edition, edited by the humanist scholar Beatus Rhenanus, was dedicated to the renowned bibliophile Jean Grolier, whose letter of acknowledgement is preserved in the municipal library of Sélestat. Printed by the eminent Basel printer Johann Froben, whose device appears on the title page; beneath it are advertisements for forthcoming editions dated January 1519. A distinguished example of early sixteenth-century humanist printing, combining notable scholarship with the refined woodcut decoration of the Holbein circle. Fairfax Murray, *German* 286; VD M-1681.

\$3,000 - 5,000



13

13

1520 ♣ RARE ALDINE QUINTUS CURTIUS BOUND BY THE GERMAN STUDENTS' BINDER. CURTIUS RUFUS, QUINTUS. Fl. 1st C. A.D. *Quintus Curtius*. [Venice: in the house of Aldo Manuzio and Andrea Torresano, July 1520].

8vo (158 x 95 mm). Woodcut Aldine device on title page and verso of final leaf. Contemporary Bolognese blind-tooled morocco by the German Students' Binder, ca.1520-1535, central panel with arabesque stamps at top and bottom, surrounded by an arabesque border, gilt-lettered "QUINTUS CURTIUS" on upper cover, the lower cover with central blind-stamped arabesque tool covering traces of gilt lettering. Neatly rebound to style, endpapers renewed. *Provenance*: Joannes Andreas Puchner (trace of name stamped on binding); Charles W. Clark (his sale, San Francisco, 1914, p.35); T. Kimball Brooker (morocco booklabel, his sale, Sotheby's, October 12, 2023, lot 414).

FIRST STATE of this Aldine edition, with an additional "R" stamped on the title page correcting the misspelling "CUTIUS" (the second state resets the lettering so there is room for the additional "R"). *THE FIRST AND ONLY ALDINE EDITION* of all eight surviving books of Quintus Curtius Rufus's history of Alexander the Great. The edition was prepared by Gian Francesco Torresano; the final two leaves include errata and variant readings based on a manuscript Torresano recieved from Cipriano Senile of Ancona while the book was being printed. UCLA 186 (not in collection, but 186.5 is the variant with reset title page); Cataldi Palau 53; Edit16 13880 (variant A); Renouard 88/1, "rare"; USTC 825121; Brunet II, 446 "assez rare".

\$3,000 - 5,000



14

14

1520 ♣ PONTIFICAIE ROMANUM. *Pontificale secundum Ritus sacrosancte Romane ecclesie*. [Venice: Lucantonio de Giunta, 1520].

Folio (340 x 239 mm). Gothic type, double column. Printed in red and black throughout. Title with emblematic and historiated border repeated on a1r, o2r, and y8r, 167 text woodcuts, including repeats, numerous woodcut historiated initials, musical notation in black on red staves. Some light soiling to title, some occasional very pale spotting. Olive morocco, edges gilt, by de Coverly. Joints and board edges slightly rubbed. *Provenance*: Brother Custodius Do Vale (30 March 1717 document in Latin with decorative colored floral border mounted as frontispiece, being his declaration of faith when entering a monastic order, partly defective due to ink corrosion); Herbert S. Squance (bookplate); Charles C. Kalbfleisch (leather booklabel); Arthur and Charlotte Vershow (bookplate and their sale Christie's New York, April 10, 2013, lot 291).

The third Quinta *Pontificale*, printed in Venice in 1520, is one of five Giunta editions issued in the city (1510, 1515, 1520, 1543, and 1544). This illustrated liturgical work contains the order of service, with musical notation, for sacraments administered exclusively by popes and bishops. The first section addresses the ordination, consecration, and blessing of persons, including clergy, deacons, abbots, and abbesses. The second section concerns the consecration and blessing of property, such as church buildings and altars, as well as liturgical objects including bells, chalices, and crosses, and the blessing of holy oils. The final section sets out the ceremonial regulations governing synods and other pontifical rites observed throughout the church year. A finely-registered example of Venetian printing. Adams B-1238; Essling 1695.

\$4,000 - 6,000



15

15

1521 ♣ ALDINE CICERO BOUND BY THE MENDOZA BINDER. CICERO, MARCUS TULIUS. 106-43 B.C. *In hoc volumine haec continentur. Rhetoricorum ad C. Herennium lib. IIII. M. T. Ciceronis De inuentione lib. II*. Venice: heirs of Aldo Manuzio & Andrea Torresano, October 1521.

8vo (203 x 131 mm). Italic type. Title somewhat soiled, some intermittent marginal dampstaining. Contemporary Venetian black morocco by the Mendoza Binder (Andrea di Lorenzo?), sides paneled in gilt and blind, a central gilt arabesque stamp outlined with blind fillets and with gilt fleurons in corners, spine with later gilt lettering in one compartment, a repeated blind design in the others, stubs from four pairs of ties. Restoration at ends of spine and along joints, bookplate removed from front pastedown. In a cloth folding case. *Provenance*: T. Kimball Brooker (bookplate, his sale Sotheby's New York, October 12, 2023, lot 314).

A reprint of the 1514 Aldine edition that contains various rhetorical works by Cicero and provides enlightening and amusing insights into the daily life and travails of Aldus including his famous complaint to the distinguished modern Latin poet Andrea Navagero of the numerous visitors to his shop and his plea, placed in a placard over his door, that they state their business quickly and then disappear. An almost identical binding, on a 1525 Venice Giunta imprint, is illustrated in A. Hobson, *Renaissance Book Collecting*, p.101; Edit16 12215; Renouard 93/13; UCLA 207.

\$3,000 - 5,000



(detail)

16

1528 ♣ **COMMYNES'S MÉMOIRES.**
COMMYNES, PHILLIPE DE. 1447-1511. *Croniques du roy Charles huytiesme*. Paris: Enguilebert de Marnef, 25 September 1528.

Small folio (260 x 179 mm). Title printed in red and black within woodcut border, large coat of arms of France, 5 figures within the text; numerous woodcut initials (most with stippled backgrounds and grotesques). 19th-century polished brown calf, central gilt arabesque, turn-ins gilt, by S. Kaufmann. Upper hinge repaired, washed, A5 misbound after A2. *Provenance:* A few annotations (faded from washing); Thomas Arthur Brooke, Armitage Bridge (armorial bookplate); George Abrams (bookplate, his sale, Sotheby's London, November 16-17, 1989, lot 146).

FIRST EDITION of the second part of Commyne's *Mémoires*, printed in a fine *lettre bâtarde*. Commyne was in service of Louis XI and later King Charles VIII of France. He wrote the first part of his *Mémoires* between 1488 and 1494, covering the events from the beginning of his career through the death of King Louis, which was first published in 1524. He wrote the remaining two books (including the present text) between 1497 and 1501, which discussed the Italian wars and ended with the death of King Charles VIII of France, and which was first published in 1528. The works were collected as his *Mémoires* and published together for the first time in 1552. He wrote unapologetically about the events he witnessed, and his work is considered an important primary source of 15th-century European history. Adams C-2443; Brunet II:190; USTC 8405.

\$4,000 - 6,000

17

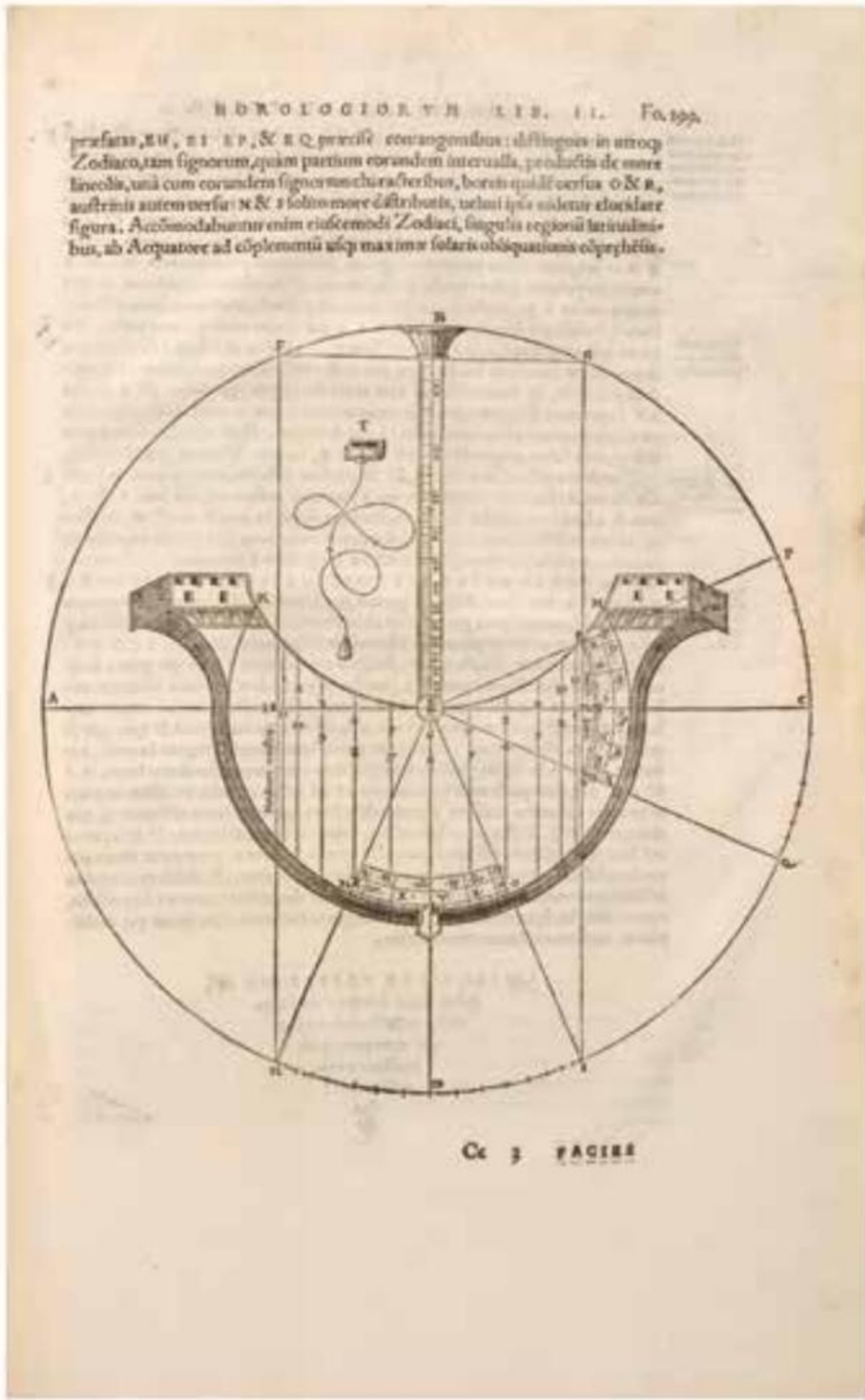
1529 ♣ **A BEAUTIFUL ILLUSTRATED BOOK WITH AMPLE MARGINS.**
BERTAUD, JEAN. *Encomium trium Mariarum cum earundem cultus defensione ad versus Lutheranos; Horae trium Mariarum; Divinarum humana-rumque rerum . . . de cognatione sacerrimi Joannis Baptistae*. [Paris], J. Badius Ascensius, 10 December 1529.

3 parts in one volume, large 8vo (249 x 174 mm.) Parts 1 and 3 roman, part 2 gothic letter, printer's device on title of part 1 and end of part 3, woodcut of the entombment on a2 verso, the Three Marys on a6 verso (repeated on last page) and 2 woodcut arms, part II printed in red and black throughout within woodcut borders, 12 large woodcuts and several smaller cuts, part 3 with woodcut on title, 2 large woodcuts, coat of arms and full-page genealogical tree, woodcut initial letters. Title with small stain and notations in margin. 19th-century calf, embossed and tooled in blind, ruled in black, spine decorated in blind and gilt. Corners and spine neatly repaired

preserving original spine. *Provenance:* Jesuits of Brussels (marginal manuscript exlibris dated 1651); Cardiff Castle (bookplate); Pierre Berès, (his sale, Bergé, December 16, 2005 lot 237).

FIRST EDITION, FIRST ISSUE. A large copy with wide margins of one of the genuine rarities of early illustrated 16th-century books, cited by Renouard as one of the few (if not, in fact, the only) illustrated book printed by Badius who usually restricted himself to illustration on title page borders. There are two issues, one with a border on the title page, the other with text only and two variants of the colophon. The text is divided into three parts with a total of twelve cuts from the original Pigouchet- Vostre Horae books, some of which can be traced back as early as 1498. Mortimer *French* 54, Renouard: J. Badius, II, 187-194, with 3 illustrations, Briun pages 39-40.

\$6,000 - 9,000



18

1532 - FIRST COLLECTED EDITION.
FINÉ, ORONCE. 1494-1555. *Protomathesis*. Paris: F. Morrhe & J. Piererre, 1532.

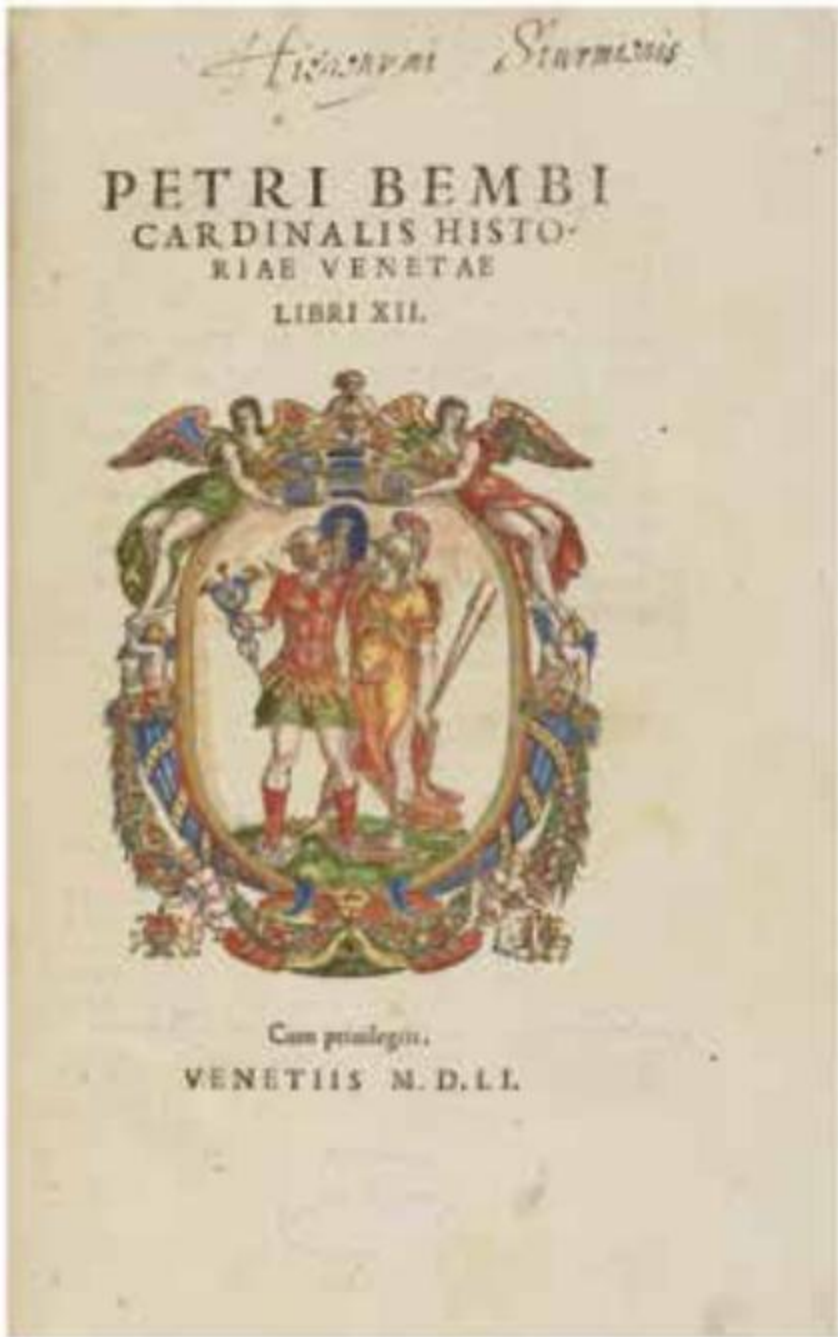
Four parts in one volume, folio (378 x 238 mm). Title within woodcut architectural border with letterpress section titles, 284 woodcuts by Finé comprising 280 blocks, large woodcut initials, mathematical headpieces, woodcut device of Morrhe (Renouard 819). Contemporary English (Oxford) calf over wooden boards, roll-tooled and blind-stamped, old vellum manuscript pastedowns. Border of title page just shaved at fore-edge and with lower fore-edge corner lost; some light marginal dampstaining to first two quires; a few wormholes at front and back; leather backed folding case. Binding slightly rubbed; rebacked ca. 1700; clasps renewed. *Provenance:* W. Bathony (signature on title page); John Earl of Exeter, Baron Cecil of Burghley (armorial bookplate); Otto Schæfer (his sale, Sotheby's New York, June 27, 1995, lot 84, purchased from Heller in 1970).

FIRST COLLECTED EDITION of this sumptuous French illustrated book, undoubtedly designed, written and probably subsidized by Oronce Finé, one of the many men of genius associated with the court of François I to whom the volume is dedicated and who had

appointed Finé the Regius Professor of Mathematics at the Royal College in Paris. A leading light in multiple fields- mathematics, geometry, optics and equally fascinated by instruments, clocks and time he was recognized by his peers as an artist, designer and scientist of the first rank. He was intimately involved with the production of his many books, instantly recognizable for both their design, the intricate title page borders, his signature fleuron that appears in many of his pages and diagrams, as well as his initials O.F. The four sections discuss arithmetic, geometry, cartography and horology, the third being scientifically the most important, confirming Finé's place as among the most important cartographers of the 16th century. The woodcutting here of charts, ornaments and tables is remarkable in itself. And this even contains his self-portrait, first on the leaf before the Urania chapter and also in the portrait contained within the initial beginning chapter four. It remains among the great monuments of 16th-century French book design and printing, here in a splendid, tall copy in a contemporary binding. Adams F-477; Brun 206; Mortimer French 225; See Pearson & David Robert Stanley *Bookbinding in Oxford in the Century* for descriptions of workshop and bindings.

\$12,000 - 18,000





19

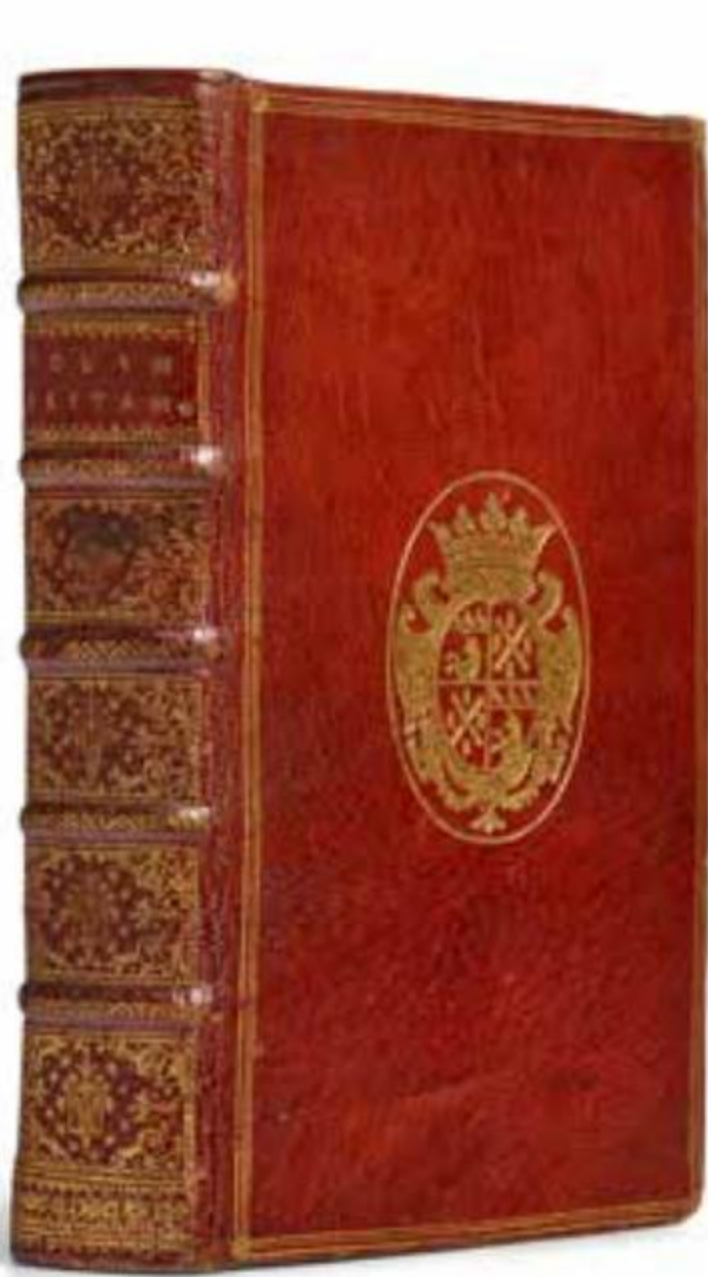
19
1535 & 1551 ✦ TWO WORKS BOUND IN ONE, PRINTED BY WECHEL AND ALDINE.
VEGETIUS RENATUS, FLAVIUS. FL. LATE 14TH CENTURY. *De re Militari libri quatuor....* Paris: Chrestien Wechel, 1535.

Folio (310 x 208 mm). Printer's device on title and colophon, 122 full-page woodcut illustrations, including standing portrait of Vegetius on verso of title (and repeated twice), and one woodcut diagram in the text. Contemporary vellum, rebacked with vellum and inked titles on spine. *Provenance:* Hieronimus Sturm ("Hieronimi Sturmianis") early ownership inscription on title of Bembo and purchase information on last leaf of first work and pastedown at end stating that both works were purchased in Padua in January and March 1554 and the books were bound in April "Ligatus Paduae menses aprili an 1554" and some early marginalia to a few leaves probably in the same hand).

Revised Wechel edition with edits by the French humanist Guillaume Budé (1467-1540). The woodcuts, used in Wechel's 1532 edition, are close copies of Heinrich Steiner's cuts for a 1529 Augsburg edition which were taken from the original Erfurt edition, according to Mortimer. This famous collection of works on Roman military systems and methods is one of two known works by Vegetius, a 4th century Roman bureaucrat. The text also includes the "Strategematum" of Sextus Julius Frontinus (30-104 A.D.), Roman magistrate and governor of Britain from 74-78; "De Instruendis," a work on tactics by Aelianus (Greek, 2nd century A.D.); and the "De Vocabulis rei Militaris" of Julius Modestus, a Roman grammarian in the time of Augustus. Adams V-332; Cicognara 681; Fairfax Murray 563; Mortimer *French* 487.

[Bound with:]
BEMBO, PIETRO. 1470-1547. *Petri Bembi cardinalis Historiae Venetae libri XII*. Venice: sons of Aldo Manuzio for Gualtiero Scoto, 1551. Woodcut device of Scoto on title page, Aldine device on final verso, woodcut initials. Title device hand-colored. *Provenance:* Hieronimus Sturm ("Hieronimi Sturmianis") early ownership inscription on title). *FIRST EDITION* of Bembo's history of Venice, mostly drawn from the unpublished diaries of Marin Sanudo, and composed in Latin, though Bembo also produced a version in Italian. Second state (without the Aldine device on title). Renouard *Bembo* 152/17.

\$3,000 - 5,000



20

20
1543 ✦
BIBLE, NEW TESTAMENT, LATIN. *Novum Testamentum, haud de poenitendis sacrorum doctorum scholiis, Joannis Benedicti theologi parisiensis cura concinnatis, non inuliter illustratum [Divi Pauli epistolae, non vulgaribus doctorum scholiis illustratae]*. Paris: Simon de Colines and Galliot du Pré, 1543.

2 volumes in one. 8vo (165 x 108 mm). Ruled in red throughout, woodcut initials on black criblé grounds, with blank leaf z8. 18th-century French red morocco gilt, triple fillet border on both sides, central coat-of-arms of Nicholas Lambert de Thorigny [Olivier 1772, fer 1], edges gilt. Slight staining to title page. *Provenance:* Nicholas Lambert de Thorigny (1657-1729, coat-of-arms in center of both covers); George Abrams (bookplate, his sale Sotheby's London, 16 November 1989, lot 139)

New Testament in Latin, edited and translated by Jean Benoît, who attempted a corrected and readable version of the Latin Vulgate based on addressing grammatical errors in various medieval Latin manuscripts rather than a completely new translation that his contemporary Erasmus had done. Rather than provide long academic commentaries, he incorporated *scholia*. His editing was done in the humanist tradition of some of his European contemporaries, though he steered clear of looking at Greek sources, which his peers at the Sorbonne believed was inherently "Lutheran," or heretical. The translation was printed by Simon de Colines, one of the foremost Parisian humanist printers, in partnership with Galliot du Pré. Adams B-1732, Mortimer *French* 71; Renouard *Colines*, 381; Schreiber *de Colines* 200.

\$3,000 - 5,000



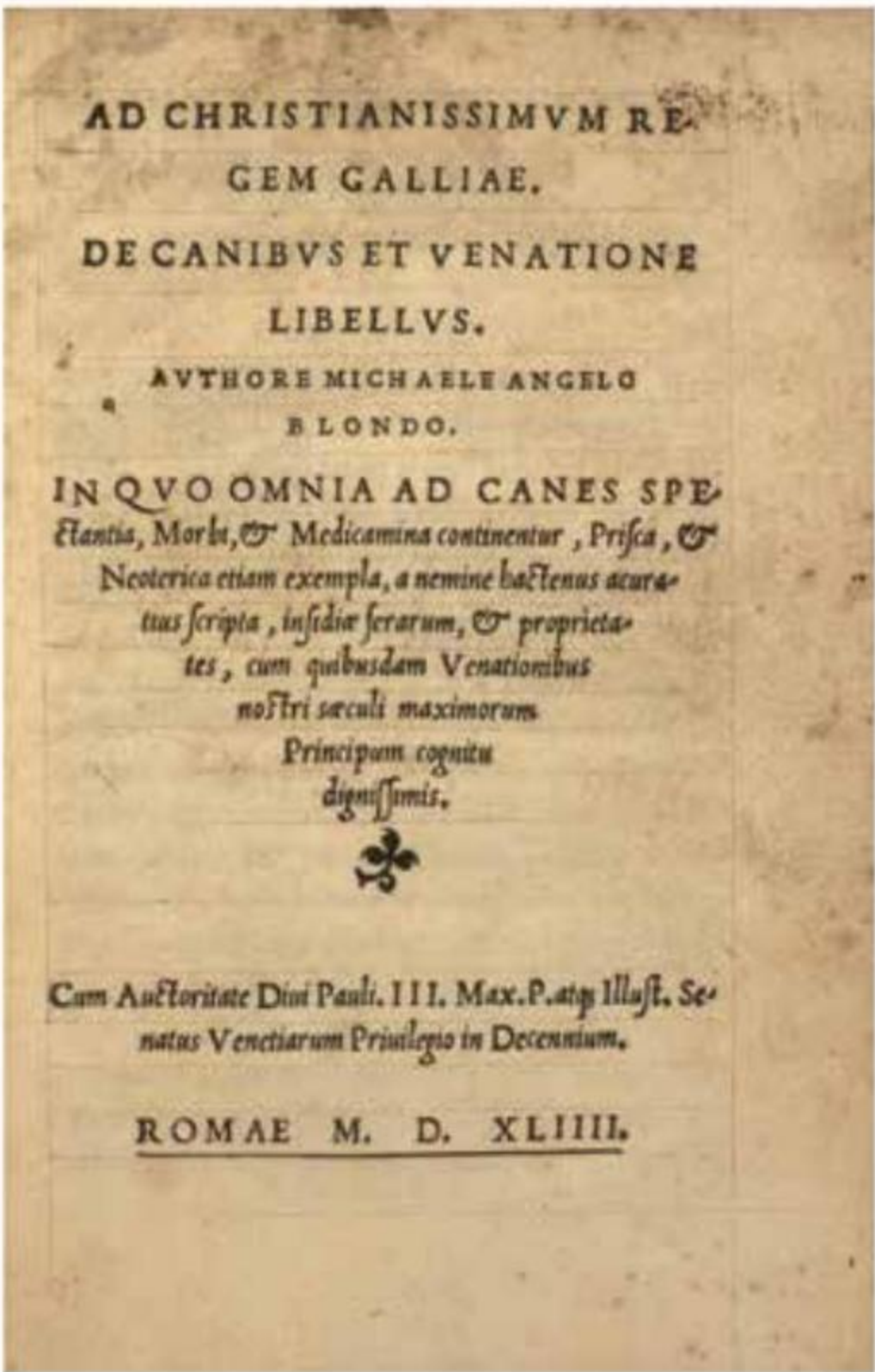
21

21
1544 ✦ BIBLE BOUND FOR PRINCE D'ESSLING.
[BIBLE, in Latin]. *Biblia Sacrosancta Testamenti Veteris & Novi*. Lyon: J. & F. Frellon for Hugues de la Porte, 1544.

Folio (346 x 246 mm). 20th-century brown crushed levant gilt, "VM" cornerpieces and wide blind roll-tooled border surrounding central gilt arms of Prince d'Essling, spine in 6 compartments with 5 raised bands, gilt-lettered in 2, the rest with central gilt "VM" monogram, stamp-signed by Lortic and with their ticket. Some light rubbing to extremities, scuff to upper cover. *Provenance:* Old faint marginal annotations to several leaves; Victor Massena, Prince d'Essling (1836-1910, binding); Arthur & Charlotte Vershbow (bookplate, their sale, Christie's New York, April 9, 2013, lot 114).

Second La Porte Bible to be illustrated with Hans Holbein's cuts. The woodcuts were first used by the Trechsels in 1538 for an edition of Holbein's *Icones*, printed for the Frellons, and for the first Bible to contain the Holbein woodcuts, printed for Hugues de la Porte. The present edition is not strictly a reprint of the 1538 edition: one *Icones* block was added to II Kings I between nos. 37 and 38, and no. 42 (Abisag) was omitted and replaced with a repeat of no.63 (Esther). Two woodcuts by a different hand were added at Genesis IV and IX. Brun, p.153; Mortimer *French* 72; Woltmann, Holbein II, p.173.

\$3,000 - 5,000



22

22
1544 ✦ MAN'S BEST FRIEND DESCRIBED IN ELEGANT TYPE.
BIONDO, MICHEL ANGELO. 1497-1570. *De Canibus et Venatione Libellus...* Rome: Antonio Blado, 1544.

Small 4to. (202 x 135 mm). Italic, five historiated initials, ruled in red throughout. 19th-century deep purple calf gilt. Title slightly soiled, D1v with small ink stain lower margin. Inner hinge cracked, joints lightly rubbed. *Provenance:* George Abrams (bookplate, his sale, Sotheby's London 17 November 1989, lot 140).

FIRST EDITION. "Biondo was a celebrated Italian physician and, according to Lalléman, this book is of unusual merit, especially the portion about the treatment of dogs" (Schwerdt). Dedicated to François I, this work contains three sections on the treatment of dogs and a fourth about hunting. Set in the Blado italic based on Arrighi's third font of *cancellaresca cursiva*. Schwerdt, I, 68: Thiebaud 104; Furnagalli 71. USTC 814580.

\$3,000 - 5,000



23

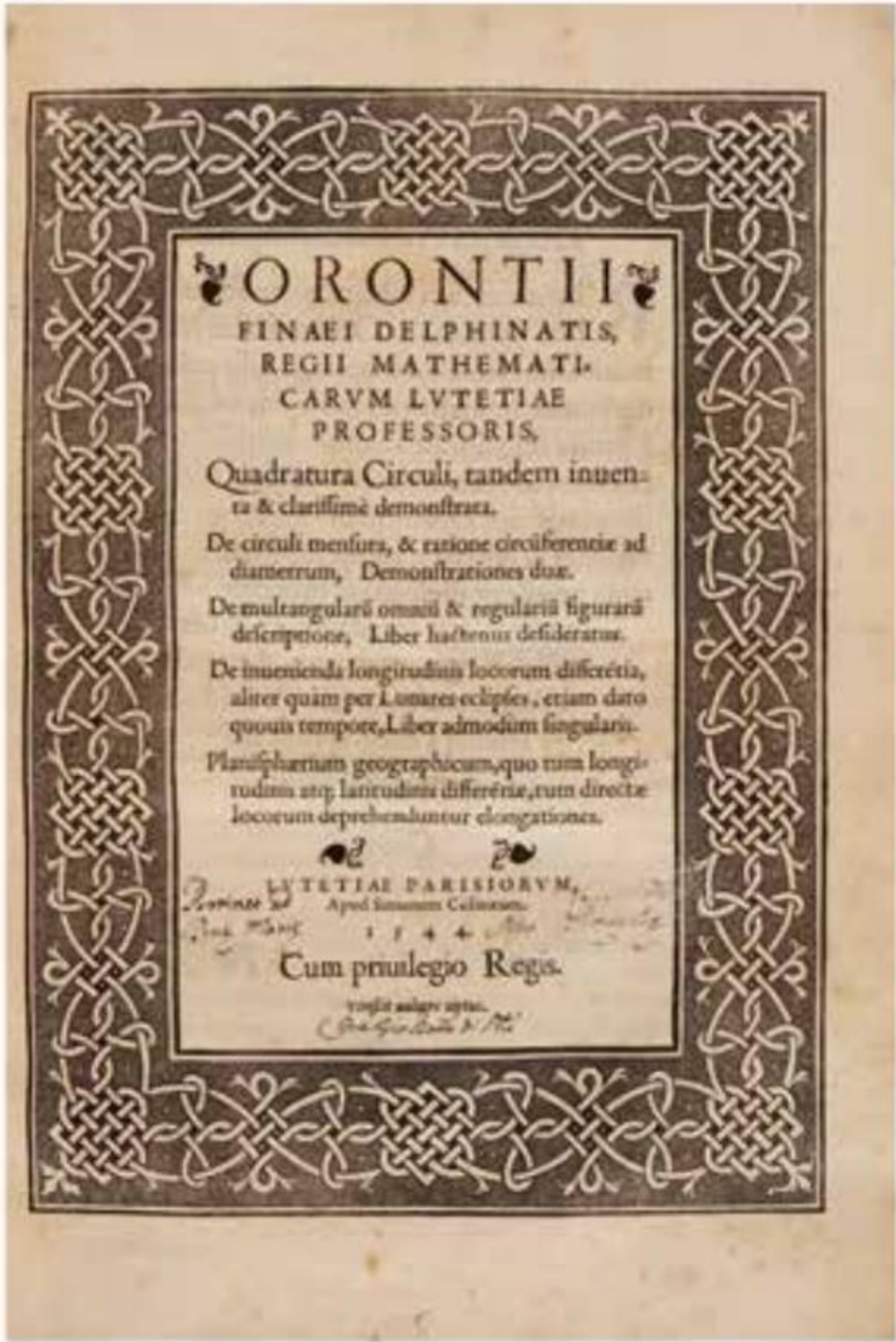
23

1544 ♣ FIRST USE OF THESE INFLUENTIAL ILLUSTRATIONS.
DANTE ALIGHIERI. 1265-1321. *La Comedia di Dante Alighieri con la Nova Espositione di Alessandro Vellutello* Venice: Francesco Marcolini, June 1544.

Tall 8vo (210 x 145 mm). Italic type, with roman type for title, headings and headlines. Text with commentary surround, initial spaces with printed guide letter, 87 woodcut illustrations including 3 full-page blocks (opening Hell, Purgatory, and Heaven, respectively), and 2 repeats, 3 marginal diagrams. Brown calf antique, tooled in blind on covers and spine, spine gilt lettered. Title and Aa6 with marginal tear repaired, several leaves with discreetly repaired tears touching text [within gatherings Ac-Af]. Lacking final blank.

FIRST EDITION with the commentary by Alessandro Vellutello and first use of this influential series of woodcuts. Marcolini's illustration surpasses those that preceded (largely based on the 1491 edition) because the woodcuts are "an extension of the commentary, a more instructive form of illustration" (Mortimer). These woodcuts reappeared in the Sessa editions of 1564, 1578 and 1596, while 79 of the 85 original blocks were further used in 1696 in Dante Alighieri's *Compendium of Comedia* (Venice: Albrizzi). They were also widely copied: for example, in Lyon by Rouillé in 1551 and in Venice by Morando in 1554. Mortimer *Italian* 146.

\$3,000 - 5,000



24

24

1544 ♣ THE SQUARING OF THE CIRCLE.
FINÉ, ORONCE. 1494-1555. *Quadratura circuli*. Paris: Simon de Colines, 1544.

Folio (301 x 208 mm). Title within a fine criblé border of strapwork ornament, 42 woodcut illustrations and diagrams often decorated with florets; numerous criblé initials. Contemporary limp vellum, a few small repairs to spine, some light staining. *Provenance*: Owen Gingerich (bookplate).

FIRST EDITION of an important scientific treatise by the leading French mathematician and cosmographer of the Renaissance, addressing the classical problem of the squaring of the circle. Printed by Simon de Colines, Finé's regular collaborator and one of the foremost Parisian humanist printers. An important example of mid-sixteenth-century mathematical publishing in France. "The block for this 1544 border passed to Michel de Vascosan" (Mortimer). Adams F-479; Mortimer *French* 229; Schreiber *de Colines* 215.

\$4,000 - 6,000



25

1544 ♣ ONE OF THE MOST BEAUTIFUL SCIENTIFIC BOOKS OF THE RENAISSANCE.
GUIDI, GUIDO (ALSO KNOWN AS VIDUS VIDIVS) CA. 1500-1569. *Chirurgia*. Translated from Greek into Latin by the author. Paris: Pierre Gaultier, 30 April 1544.

Folio 370 x 244 mm. 285 leaves (of 286, without final blank). Roman and Greek types. 210 woodcut illustrations, ornamental metalcut initials. Contemporary blind tooled sheep, sides paneled with small tools and fillets, central lozenge filled with gilt stamped title: OPA; VIDII (Opera Vidijs). Some light browning and staining, a few blank corners expertly renewed. Spine and corners repaired, some rubbing, endpapers renewed. *Provenance*: early marginalia, a manuscript horoscope at end; Ernest Malan de Merindol (bookplate).

FIRST EDITION of one of the most beautiful scientific books of the Renaissance. Guido Guidi's translation into Latin of the earliest surviving illustrated surgical codex written and illuminated in Constantinople for the Byzantine physician Niketas (Nicetas) about 900 CE. The work represents a systematic engagement with classical surgical theory and practice. Goldschmidt described the plates as "of extraordinary beauty and freshness of style" and "entirely without precedent in their design." The illustrations depict, with striking candor, the elaborate and physically



demanding techniques employed in the treatment of dislocations, fractures, sprains, congenital and acquired deformities, and related conditions. The finely executed mannerist woodcuts are derived from Byzantine prototypes preserved in an illustrated tenth-century manuscript now in the Biblioteca Medicea Laurenziana, Florence. The immediate source was a richly illustrated codex presented by Guidi to François I, comprising over two hundred drawings. The designs were long attributed to Francesco Primaticcio, an Italian artist associated with the circle of Leonardo da Vinci and later head of the royal artistic enterprise at Fontainebleau, but are now generally accepted as the work of Francesco Salviati.

A number of the woodcuts bear identifying marks, including the enigmatic *Croix de Lorraine* and, on page 175, a Gothic "F," a device also encountered in books issued by Denys Janot. This has prompted speculation concerning a possible connection with the mathematician and polymath Oronce Finé. Goldschmidt says of the designs "Their standard of beauty has never been equaled in the history of surgical illustration" and Herlinger in *History of Medical Illustration* calls it "the most beautiful textbook of surgery to be printed in the sixteenth century." Dibner 118; Garrison-Morton-Norman 4406.1; Goldschmidt *Early Science and Medicine* 1969, item 263; *Heirs of Hippocrates* 263; Mortimer *French* 142; Norman 954.

\$12,000 - 18,000

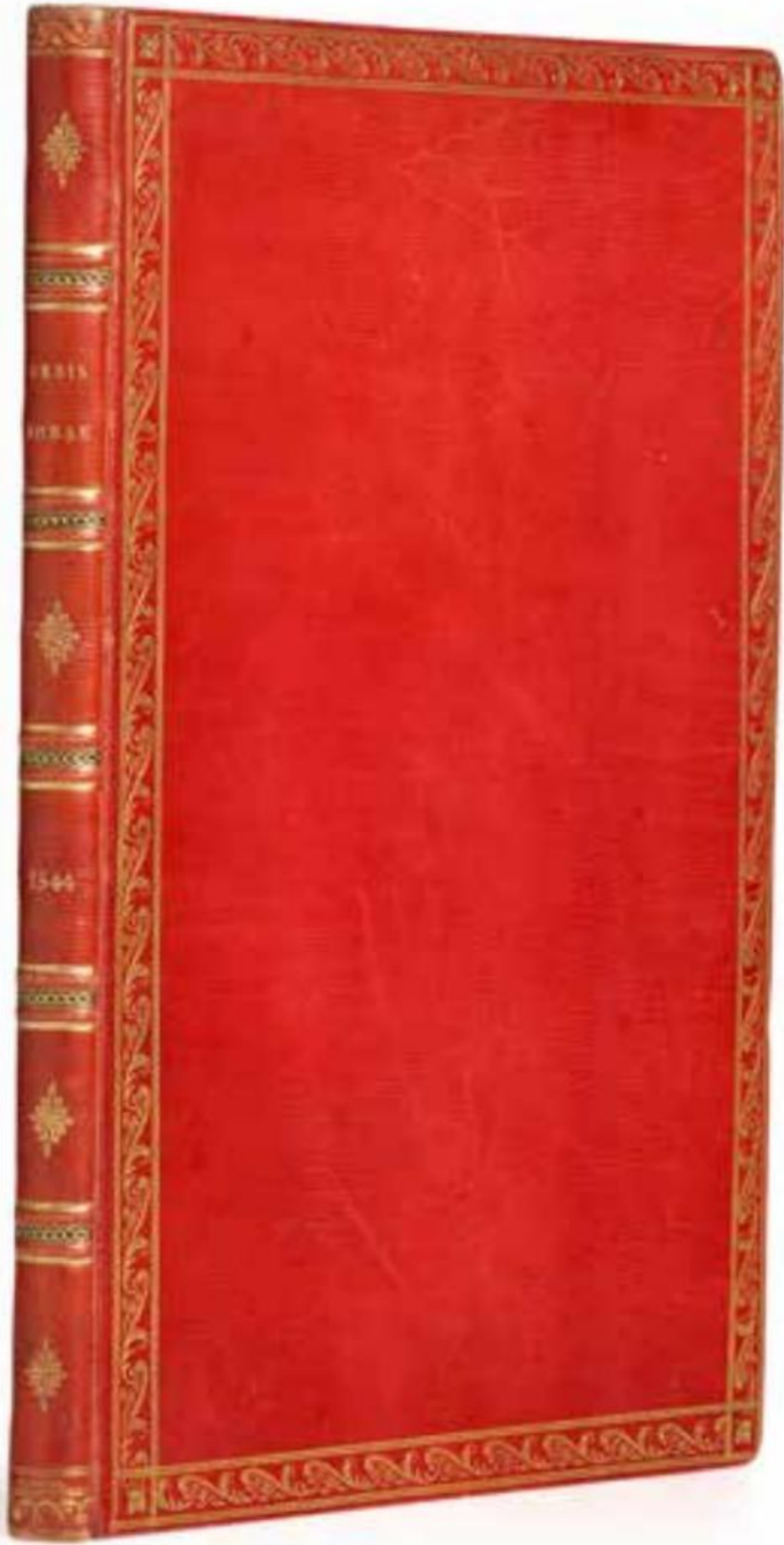
26

1544 ♣ WILLIAM BECKFORD'S COPY.
MARLIANI, BARTOLOMEO. 1488-1566. *Urbis Romae Topographia*. [Rome: Valerio and Luigi Dorico, September 1544.]

Folio (302 x 203 mm). 23 woodcuts, several folding, including a double page map signed by the calligrapher Giovani Batista Palatino, woodcut initials and a woodcut printer's device on verso of final leaf. Red straight grained morocco by Bozerian (signed at foot of spine), covers framed by a gilt roll, spine in compartments with green onlaid bands and floral tooling, mauve watered silk end leaves. Tiny hole in a5 costing two letters, occasional marginal spotting. *Provenance:* William Beckford (1759-1844, Hamilton Palace sale, part 2, December 11, 1882, lot 2205, bought by Bain for stock for £3 5s, with extract from catalogue pasted to inside front cover and inscription on flyleaf); Archibald Philip Primrose, 5th Earl of Rosebery (bookplate).

FIRST ILLUSTRATED EDITION, a splendid copy with distinguished provenance. A celebrated topographical survey of ancient Rome, and a foundational work in Renaissance urban studies. The text identifies and describes the monuments, temples, forums, and streets of Rome, drawing on ancient sources and inscriptions. Marliani was born near the end of the 15th century to a noble Milanese family and dedicated his life to the study of Roman archaeology. This work was the result, which remained the foremost work on the subject over the following two centuries. Two editions were printed in 1534 without illustration in octavo format, this revised text with fine illustrations is also the first in folio format. The serif typeface designed by Hermann Zapf and released in 1948 was named after Giambattista Palatino, who signs his name to the map of the city, the first to accurately place the sites and monuments. Adams M-610; Edit16 73807; Mortimer *Italian* 284.

\$8,000 - 12,000



27

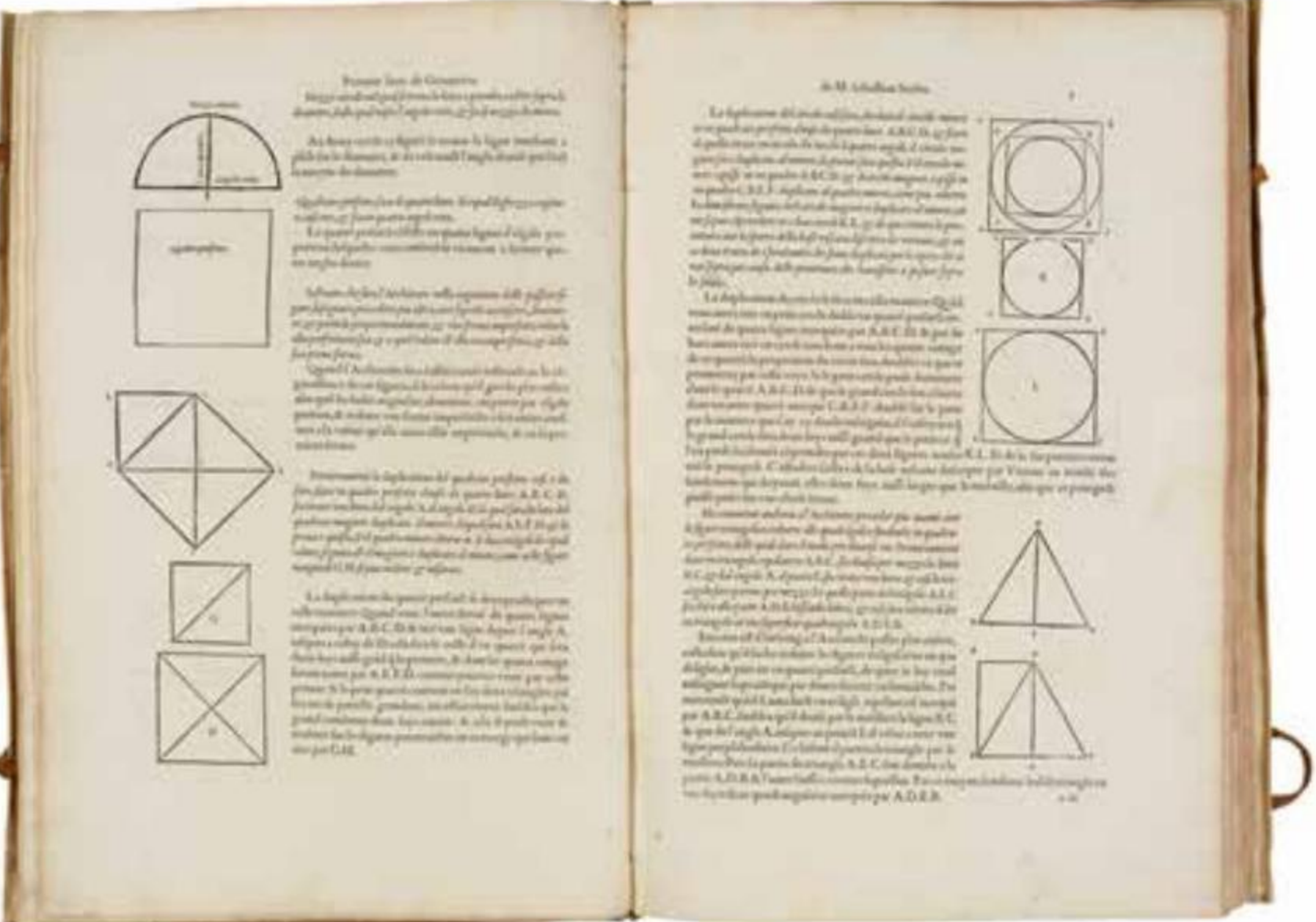
1544 ♣ RENAISSANCE CYPHERS AND REBUSES.
PALATINO, GIOVANNI BATTISTA. 1515-1575. *Libro Nuovo d'imparare a scrivere tutte sorte lettere antiche et moderni di tutte nationi*. Rome: Madonna Girolama de Cartolari, May 1544.

4to. (211 x 140 mm). Full-page woodcut author portrait on title, and large author's emblem on verso of final leaf; formation of individual letters (a-z) and their disposition in texts, numerous alphabets, whether local (Roman) or functional (mercantile), 2 ciphers, 4 rebuses, 5 alphabets in white letter on black grounds. Contemporary stiff vellum with title ink stenciled on spine. Ownership inscription on title scored; some staining or ink staining (as often in calligraphy books). *Provenance:* Leopoldo Degento, with eighteenth-century note of ownership in text; Hunt of Aylesbury, bookplate; George Abrams (his sale, Sotheby's New York, 12 December 2001, Lot 71).

[Bound with:]
POLYBIUS. *Libro della militia de Romani et del modo dell'accampare*. Venice: n.p., 1536. Lacking 2 leaf diagram of a Roman camp.

A rare edition (first 1540) also printed by Cartolari of one of the most celebrated sixteenth-century manuals of calligraphy and typographic study. Generally considered, both in length of content and style, the most ambitious calligraphic work to date. In addition to monograms, rebuses, abbreviations, there is an important section with a full-page woodcut illustrating writing instruments in an ornamental arrangement. In addition to the illustrated section on codes, French, Spanish, German, and other national styles of writing – including 10 exotics – and general rules for writing are illustrated, and general rules for writing are pictured in a fine italic hand. As usual, seven different mercantile hands are illustrated from the major European nations and there are five stunning woodcut alphabets in white letter on black ground. His portrait on the title page, ascribed to Francesco Salviati, like the unusually large device on the verso of the last leaf demonstrate the social ambitions of learned men. Bonacini *Bibliografia delle Arti Scrittorie e della Calligrafia* 1331; see Brunet IV:314.

\$3,000 - 5,000



28

1545 ♣ FIRST PUBLISHED ACCOUNT OF MODERN THEATRICAL PRACTICE.
SERLIO, SEBASTIANO. 1475- c. 1554. *Il primo [-secondo] libro d'architettura*. Le premier (second) livre d'Architecture. Paris: Jehan Barbe for the Author, 1545.

Folio (370 x 240 mm). Alternating text in Italian set in italic and the French translation in Roman. A total of 132 woodcuts, of which 26 are full-page. Lower corner of e3 margin torn with loss but not affecting text or image, a few illustrations cropped close, occasional minor staining. Modern tinted vellum antique. *Provenance:* Pierre Berès (his sale Bergé Paris December 16, 2005, lot 251).

FIRST EDITION of Books I and II of Serlio's influential architectural work, these volumes being devoted to geometry and perspective. The woodcut illustrations were issued in this edition only, being recut for future editions. Sebastiano Serlio was a pivotal Italian Renaissance architect and theorist who transformed architectural education by producing the first practical, fully illustrated handbooks. Unlike the dense, theoretical texts of his predecessors, Serlio's work prioritized visual models that could be easily copied by stonemasons and architects across Europe. The second book on perspective includes the first published account of modern theatrical practice, with three famous scenes: Tragic, Comic, and Satyric. The title page features a decorative border incorporating the salamander emblem of François I. Mortimer *French* 492; Fowler 303-304m; Schlosser P. 374; Hewitt, *The Renaissance Stage*, p. 21.

\$4,000 - 6,000



29

29

1547 ♣ WOODCUTS AFTER HOLBEIN.
CORROZET, GILES. 1510-1568. -- HOLBEIN, HANS, THE YOUNGER. 1497-1543. *Icones historiarum Veteris Testamenti*. Lyon: J. Frellon, 1547.

Small 4to (184 x 128 mm). Text in Latin and French, 94 woodcuts after Hans Holbein, the Younger, by Hans Lützelberger; 4 portraits of evangelists. 20th-century blind roll-tooled panelled morocco gilt, rebound preserving original spine. Binder's name rubbed out at foot of inner front cover, marginal repairs to A2 just touching a few letters, repair to foremargin of endleaf.

Mortimer's "Second[?] 1547" edition of Corrozet's French translation, the fourth to contain the complete set of 94 woodcuts. With a preface in Latin by Nicolas Bourbon. The woodcuts, brilliantly cut by Hans Lützelburger after Hans Holbein were subsequently imitated by Jean de Tournes/Bernard Salomon and others. "With the Holbein volumes, Bible illustration at Lyons changed significantly... The Holbein blocks were widely imitated..."(Mortimer, p. 341). Frellon printed two editions in 1547, and the primacy has been long debated. The four portraits of the Evangelists, by another artist, were first included in this 1547 edition. Adams B-1963; Brunet III:252; Baudrier V, 209; Hollstein 14A, 100; Mortimer *French* 281; USTC 79186.

\$3,000 - 5,000



30

30

1547 ♣ FIRST COMPLETE FRENCH TRANSLATION.
VITRUVIUS POLLIO, MARCUS. Ca.90-20 B.C. *Architecture ou Art de bien Bastir*. Paris: Jacques Gazeau (for the widow & heirs of Jean Barbé), 1547.

Folio (378 x 243 mm). Roman type, 150 woodcuts, ruled in red. Mostly light dampstaining to upper inner margin, occasional toning. Modern binding by Daniel Gehnrich utilizing the woodcut portrait from the title tooled in brown and gilt. Matching clamshell box. *Provenance*: Nizet "architecte du gouvernement" (stamp to margin of title).

FIRST EDITION of the first complete French translation of *De Architectura*. The Latin original was first translated into French by Jean Martin ca. 1553. This, the most lavishly illustrated to date, contains 150 woodcuts, including the first appearance of Jean Goujon's remarkable plates, along with many from the Giocondo edition as well as the Serlio designs for the stage sets from the 1545 edition. This copy is significant in that it bears a contemporary manuscript annotation identifying the woodcut portrait printed on both the title and colophon page as by "Jean Barbe" whose widow and heirs published the book, this would appear to confirm speculation as to whom the portrait was meant to portray. Fowler 403; Millard I, 163; Mortimer *French* 549.

\$8,000 - 12,000



31

31

1549 ♣ THE SOLE EDITION WITH ITALIAN TEXT.
HOLBEIN, HANS, THE YOUNGER 1497-1543. *Simolachri, historie, e figure de la morte aiutovi di nuovo molte figure mai piu stampate*. Lyon: Jean Frellon, 1549.

8vo (148 x 91 mm). Roman and italic types. 53 woodcuts printed one to a page with a Latin Bible passage above and an Italian quatrain below, historiated woodcut initials. Ruled in red throughout. Occasional spotting. Modern black morocco by Daniel Gehnrich, tooled in blind with a central skull and crossbones framed by a panel design, spine with red label gilt, all edges gilt. Morocco backed clamshell box with folder containing and earlier dark green binding by Trautz Bauzonnet, with bookplates and inscriptions. *Provenance*: David Laing (note in later hand on removed flyleaf); James Lyndsay, 26th Earl of Crawford (note in later hand on removed flyleaf); Edmund Sydney Williams (bookplate on removed flyleaf); Arthur and Charlotte Vershow (bookplate, their sale Christie's New York April 10, 2013, lot 210).

THE SOLE AUTHORIZED EDITION WITH ITALIAN TEXT of the Holbein Dance of Death blocks. The finely drawn woodcuts were a considerable technical achievement and formed the basis of illustrations to the Dance of Death for several centuries. The first edition with text in Italian was actually printed by Vincenzo Valgrisi in Venice in 1545. He used an Italian translation of Corrozet's text and commissioned a set of 41 blocks copied from the originals. Jean Frellon, in the preface to this 1549 edition denounced Valgrisi's piracy and justifiably maligned the quality of the copied blocks. However, rather than commissioning a new translation of the text he simply reused the translation of the 1545 piracy; whether this was an act of economy or revenge is one of the many mysteries attached to this important volume. Mortimer *French* 290 (giving a comprehensive list of citations).

\$6,000 - 9,000



32

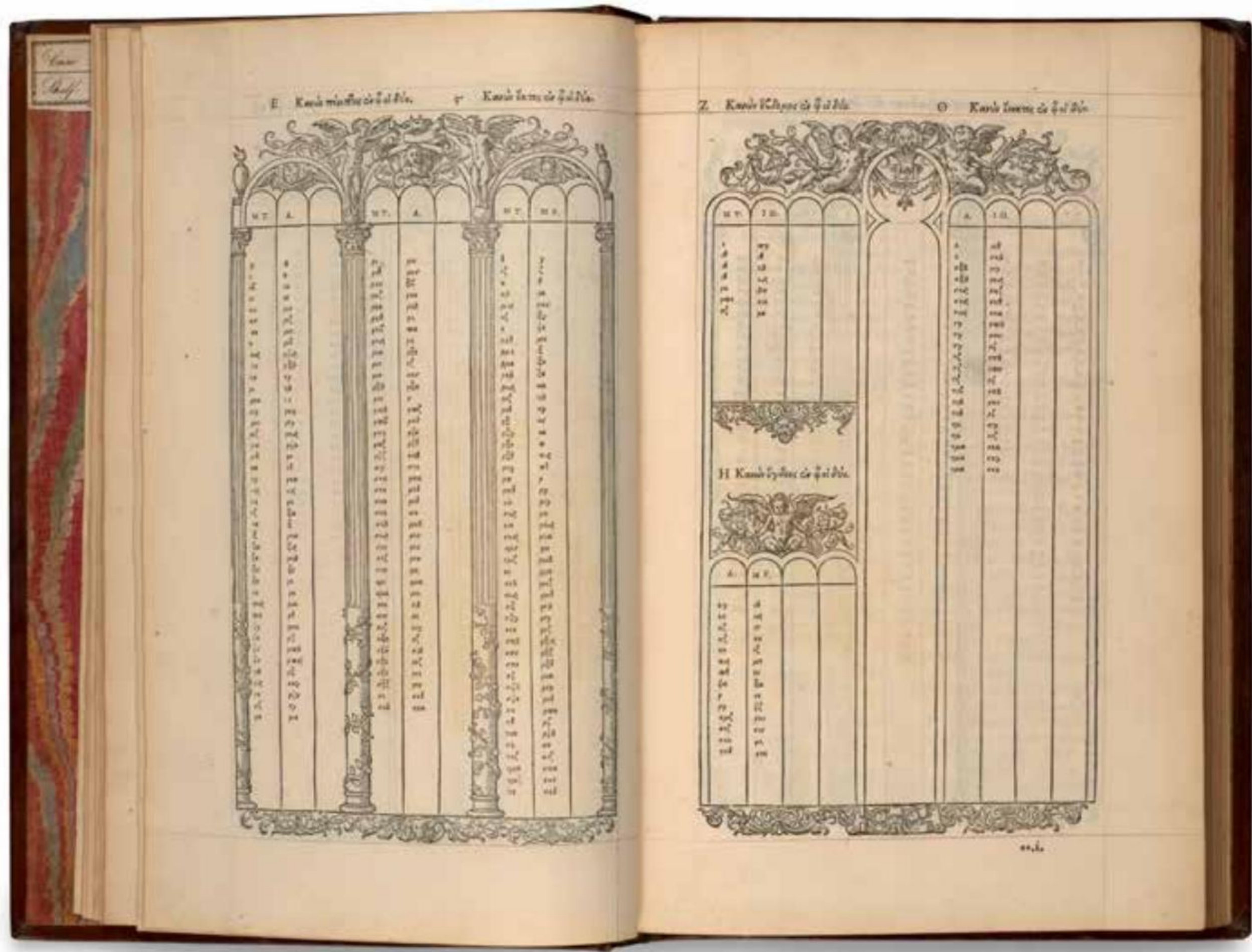
32

1549 ♣ FIRST PRINTING OF VERSES BY MICHAELANGELO.
VARCHI, BENEDETTO. 1503-1565. *Due Lezzioni di M. Benedetto Varchi, Nella Prima Delle Quali si dichiara un Sonetto di M. Michelagnolo Buonarroti. Nella seconda si disputa quale sia piu nobile arte la Scultura, o la Pittura, con una lettera d'esso Michelagnolo, & piu altri Eccellentiss. Pittori, et Scultori, sopra la Quistione sopradetta*. Florence: Lorenzo Torrentino, 1549.

8vo (206 x 136 mm). Woodcut initials. Contemporary vellum, with later[?] gilt-lettering and spider web tooling on spine. Covers slightly bowed, some soiling and internal spotting. *Provenance*: Robert Graham Fuller (bookplate engraved by J. W. Spencelay after Frederick Garrison Hall).

Early printing of Benedetto Varchi's March 1547 lectures on artistic theory delivered to the Accademia Fiorentina, notable for its inclusion of the first printing of verses by Michaelangelo which were later "amended" by his nephew for an edition of 1623. The work includes letters by Varchi to Cellini, Vasari, Bronzino and others, including Michaelangelo himself; Vasari concludes that letter with a taunt to an unnamed artist, Leonardo Da Vinci. The work was published while Michaelangelo was at work on his designs for the Basilica of St. Peter in Rome, and the publication of *Due Lezzioni* was part of Grand Duke Cosimo's attempt to reclaim Michaelangelo for Florence. Printed by the Ducal Printer Lorenzo Torrentino, employing his characteristic French-inspired roman type, historiated initials, and shaped page layout. The influence of the book and an analysis of its content may be found in L. Mendelsohn, Paragoni: *Benedetto Varchi's Due Lezzioni and Cinquecento Art Theory* (1981), chapter 6. Gamba 845 ("elegante e rara editione"); USTC 862017.

\$3,000 - 5,000



33

1550 ➤ EDITIO REGIA IN A FINE IRISH BINDING.
BIBLE, New Testament, Greek. *Novum Iesu Christi D.N. Testamentum*.
Edited by Robert Estienne. Paris: Robert Estienne, 1550.

2 parts in one volume, folio (344 x 225 mm). Ruled in red. Greek type by Claude Garamond in three sizes, Estienne's woodcut basilisk device on titles (Schreiber B1) and his olive tree device on the last leaf (Schreiber 10), Eusebian canons set within woodcut frames decorated with cherubs and architectural ornaments, foliated and grotesque Greek initials in two sizes, matching head-pieces. 18th-century IRISH BINDING of goatskin, sides tooled in gilt with a border of floral and other ornaments enclosing a lozenge shaped centerpiece built up of small tools, spine in 6 compartments, gilt lettered morocco label in second, crowned dolphin in others, gilt edges. Title laid down, with minor staining, binding a little scuffed. *Provenance:* Francis Sullivan (signature on title); Robert Jocely Earl of Roden (1788-1880) an Irish Tory politician and supporter of Protestant causes (armorial bookplate).

Third and most important Estienne edition of the Greek New Testament, and the first to include a critical apparatus. Commonly known as the *Editio Regia*, it is celebrated for its elegant use of the royal Greek type, marking the first appearance of all three sizes of the Grecs du Roi within a single volume and the inaugural use of the largest size.

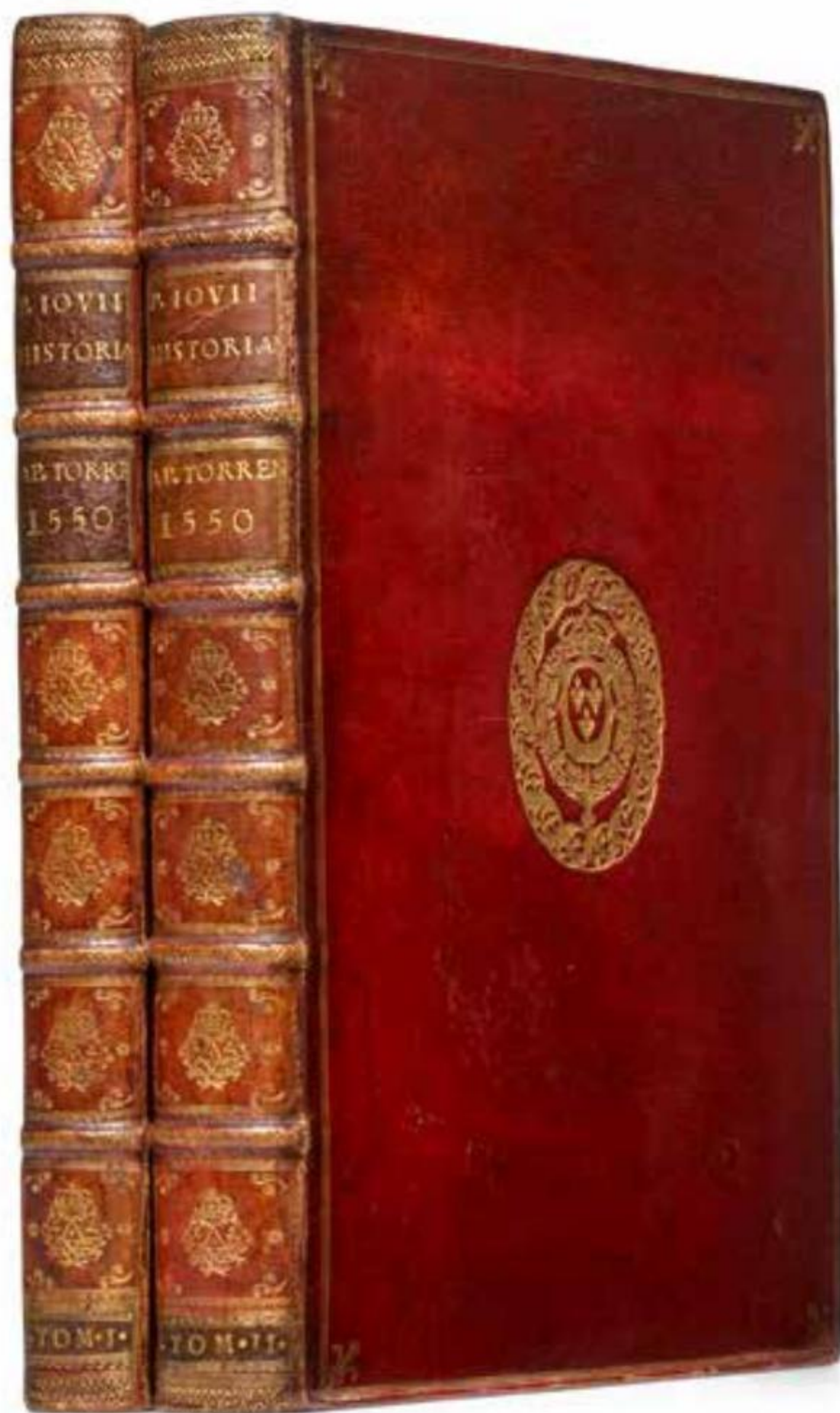
This edition incorporates Estienne's marginal variant readings drawn from fifteen Greek manuscripts, together with the Complutensian Polyglot. While not exhaustive, these annotations represent a foundational step in the development of New Testament textual criticism. The text remained the standard Greek New Testament until the Oxford University Press edition of 1880.

The work triggered Estienne's break with the Sorbonne: his inclusion of marginal variants was condemned by Paris theologians as heretical, prompting his departure to Geneva (Schreiber).

Bound in a fine Irish binding, identifiable through distinguished Irish ownership and characteristic tools, including the crowned dolphin stamp used on the spine of the *Helsham Lectures in Natural Philosophy* (Dublin, 1739; Royal College of Physicians of Ireland) as well as the vase and other small tools found on a copy of *The Guardian* (Dublin, 1752; Trinity College). Adams B-1661; Darlow & Moule 4622; Mortimer French 78; Renouard *Estiennes* p. 75; Schreiber *Estiennes* 105.

\$10,000 - 15,000





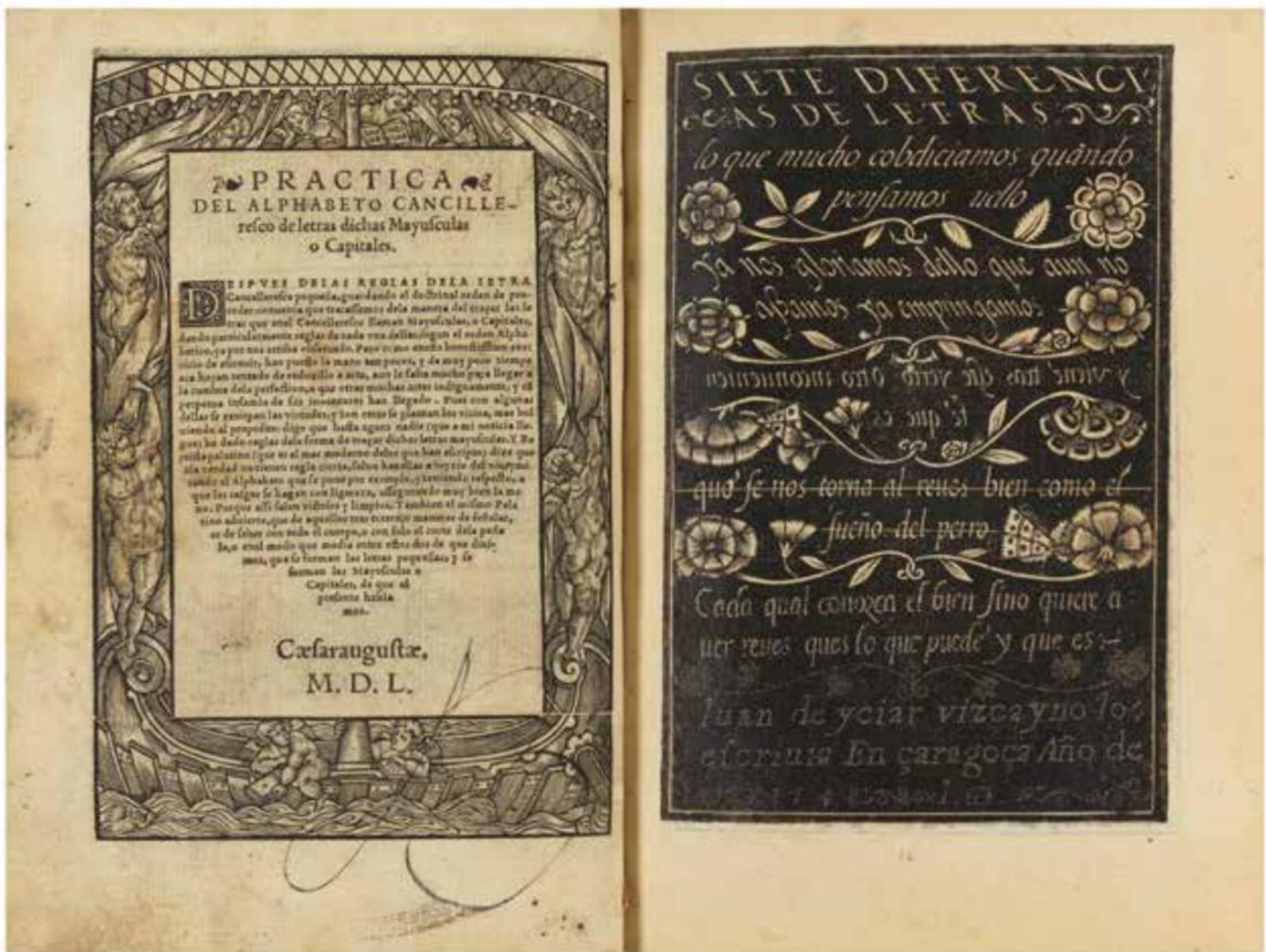
34

1550 ➤ EUROPEAN AMERICANA WITH ROYAL PROVENANCE.
GOVIO, PAULIO 1483–1552. *Novocomensis Episcopi Nucerini Historiarum...* Florence: Laurentius Torrentino, 1550-52.

2 volumes, folio (389 x 250 mm). Roman and italic types. Woodcut historiated initials. 17th-century French red morocco with gilt royal arms of France on front and back covers, spine with 6 raised bands, gilt royal cypher in compartments and contrasting morocco labels. Red marbled endpapers. Joints rubbed. *Provenance:* King Henry IV of France (17th-century red morocco with Royal Arms and “H” monogram); Louis XIV (with his cypher on spines); Dr. Anthony Askew (notation by Michael Wodhull); N. Bentzon (faint exhibis in margin of title); Michael Wodhull (notations on flyleaf and his sale Sotheby, Wilkinson and Hodge, commencing 11 January 1886, lot 1416); Robert Hoe (bookplate and his sale Anderson, part one, April 24, 1911, lot 1761), probably Sir Norman Moore, MD (1847–1922); St. Bartholomew’s Hospital Staff Library: (Pencil note stating the book was “restored to the library of one of the staff” quoting Moore’s book, possibly written by Moore himself but likely a later hand).

FIRST EDITION, A LARGE PAPER COPY of a beautifully printed first-hand account of the pivotal people and events of the Renaissance by Paolo Giovio. It covers the art and artists, writers, and the political, social and cultural climate during the period from Charles VIII’s invasion of Italy in 1494 to the year 1547. Modelled after Livy’s “History,” this work has been called “a pioneer attempt to write a universal chronicle in the modern manner” (J.R. Hale, *Concise encyclopaedia of the Italian Renaissance*, page 237). It includes brief accounts of early discoveries in America with mentions of Columbus, Vespucci (noting his insight that these lands were a separate continent from Asia, and the rivalry between Portugal and Spain to dominate the “new world”). *European Americana* 550/17

\$6,000 - 9,000



35

1550 ➤ AN IMPORTANT SPANISH WRITING BOOK
YCIAR, JUAN DE. ca 1523-1573. *Arte subtilissima, por la qual se ensena a escrevir perfectamente, hecho y experimentado, y agora de nuevo anadido.* Zaragoza: Pedro Bernuz, 1550.

8vo (198 x 140 mm). Woodcut title, woodcut portrait of the author, woodcut initials and woodcut borders throughout surrounding text pages, elaborate woodcuts of letterforms, many white on black using criblé techniques, cut by Juan de Vingles after exemplars by Juan de Iciar, printer’s device at end. Modern vellum gilt; clamshell. Soiled; title and several leaves remargined; numerous small paper repairs, occasionally affecting plates.

Second edition. Yciar’s text, first issued in 1548 and the first writing book printed in Spain, was reprinted in this new edition of 1550 with some additions by Juan de Vinglesa, a talented Lyonnaise craftsman and wood engraver residing in Saragossa from 1547-1550. The descriptive and pedagogical text and woodcut calligraphic exemplars are based directly on the Italian writing books of Palatino and Arrighi. Bonacini 2074; Cotarelo y Mori Osley *Scribes and Sources* p. 127-147; Palau 11734.

\$6,000 - 9,000



36

36
1551 ♣ LARGE PAPER COPY.
CLEMENT OF ALEXANDRIA ca. 150-ca. 215. *Omnia quae extant opera, nunc primum e tenebris eruta Latinitateque donata.* Forence: Lorenzo Torrentino, 1551.

Folio (398 x 260 mm). Title page in architectural border, Separate title pages for second and third parts with printer's device, historiated woodcut initials. Title page with repair to lower corner not affecting text, a few leaves with narrow marginal dampstain, neat marginal annotations. Original limp vellum; housed in custom linen box. *Provenance:* Michael Forbes Tweedy (armorial bookplate, signature dated 1888, and a note in his hand to front free endpaper).

FIRST LATIN EDITION of the collected works of Clement of Alexandria—a magnificent large paper copy of Torrentino's typographic masterpiece. Perceiving the moral corruption of the pagan world, Clement converted early, studied at the Catechetical School in Alexandria, becoming a professor and the leading Christian apologist missionary theologian but drawing consistently from pagan literature (especially Homer) and Stoic philosophy. While the Greek editio princeps was issued the previous year, this 1551 translation by the celebrated humanist Gentien Hervet holds greater bibliographical weight as the primary vehicle for Clement's thought in the West. By rendering these seminal texts into the universal language of European scholarship, Torrentino provided the first comprehensive access to Clement's complex philosophy, effectively establishing the work as a cornerstone of 16th-century intellectual and theological life.

Produced at the zenith of Cosimo I de' Medici's cultural program, the edition served as a bold manifesto of Florentine scholarly supremacy. As the Stampatore Ducale, Torrentino employed a grand architectural aesthetic and the Medici arms to present the volume not merely as a scholarly tool, but as a monument of state-sponsored humanism. This copy, with its exceptional dimensions and generous margins, represents the most elite tier of the production likely intended for presentation within the highest diplomatic or ecclesiastical circles of the Medici court. BM/STC *Italian* 186; Adams C 2105.

\$3,000 - 5,000



37

37
1552 ♣ AMONG THE GREATEST JEWISH PHILOSOPHERS.
PHILO JUDAEUS. Philo of Alexandria. Born 5 BC. *Opera (in Greek).* Paris: Adrian Turnebus, 1552.

Folio (342 x 242 mm). Title printed in Greek and Latin with woodcut printer's device. Printed in Greek. Large woodcut initials and headpieces. 17th-century reverse calf, joints splitting. Pages 134-138 bound out of sequence. *Provenance:* early ownership inscription erased from title.

FIRST EDITION. Editio princeps of the collected works of one of the great Jewish philosophers. A fine, tall copy of this masterpiece of Renaissance Greek typography. Turnebus (1512–1565) assumed the role of Greek printer to the King when Robert Estienne left Paris in 1551, and it is clear that he either inherited or was permitted to use the celebrated Garamond “grecs du Roi” types for his editions. As a result, his productions are consistently as beautiful and finely printed as those executed directly by Garamond himself. In Philo's writings, one can follow in detail the manner in which Greek culture is harmonized with Jewish faith. His language is modeled on the finest classical exemplars, especially Plato. Adams P-1033.

\$2,000 - 3,000



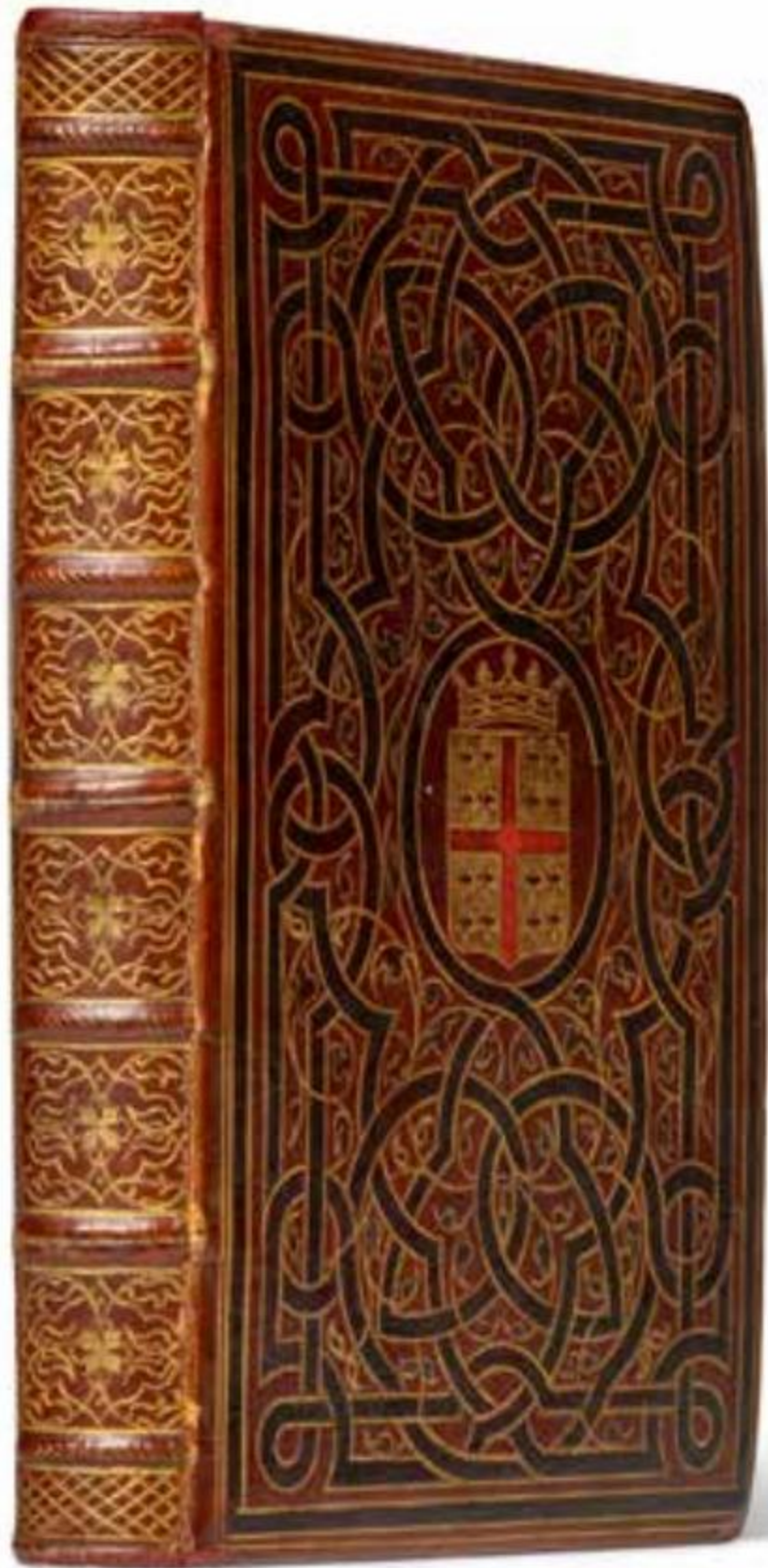
38
1552 ♣ BOUND BY LOUIS HAGUÉ.
VITRUVIUS POLLIO, MARCUS. Ca.90-20 B.C. *De Architectura Libri Decem.* Lyon: Jean de Tournes, 1552.

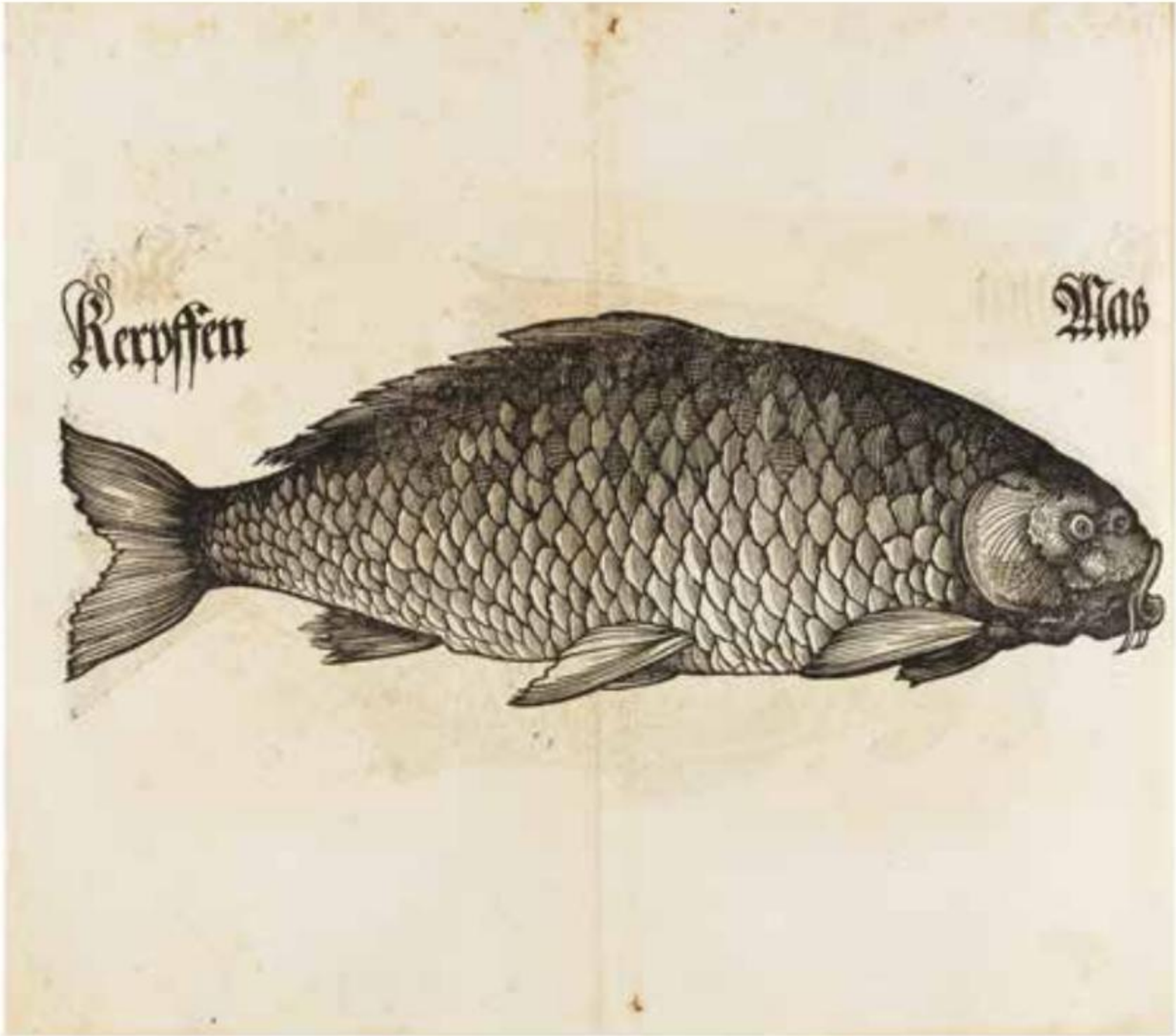
4to (240 x 155 mm). Ruled in red, with 83 woodcut illustrations, the more ornate of which were certainly by Salomon (although Wick claims they might also be attributed to Serlio), folding plate, set entirely in caps, of an inscription. A very fine Louis Hagué pastiche of a Grolieresque binding with ornate strapwork design surrounding the central shield with red cross and crown; gilt, gauffered and painted edges in two colors. Neat repairs to spine, light rubbing at extremities. *Provenance:* Henry W. Poor (bookplate).

FIRST EDITION, printed by De Tournes, of the first Vitruvius text with the annotations of Philandrier (Philander) to be printed in France. The classical philologist and architect Philandrier studied in Venice, where he also provided the first set of annotations to Vitruvius for the Rome edition of 1544. The commentary by Philandrier, a student of Sebastiano Serlio, was informed by his travels to Rome, and he was in favor of a “Vitruvian orthodoxy,” which would restore the text to its purity while providing a theoretical framework that would later influence masters Andrea Palladio and Claude Perrault. The most ornate woodcuts are by Bernard Salomon, based on an earlier 1544 Paris edition.

The binding is the work of Louis Hagué, who is commonly referred to as a forger, though some doubt there was intent to deceive on the binder's part. *Under Cover: Forged Bindings on display at the Folger* by Elizabeth De Bold (online at the website of the Folger Library) gives a good account of these bindings and their reception by booksellers and collectors. Berlin Kat. 1813; Cartier 237; Cicognara 712; Fowler 406.

\$4,000 - 6,000





39

1553 ♣ BAVARIA – FISHING AND CIVIC ORDINANCES.
ALBRECHT V, DUKE OF BAVARIA. 1528 – 1579. *Bairische Landtordnung*. Ingolstadt: Samuel and Alexander Weissenhorn, 1553.

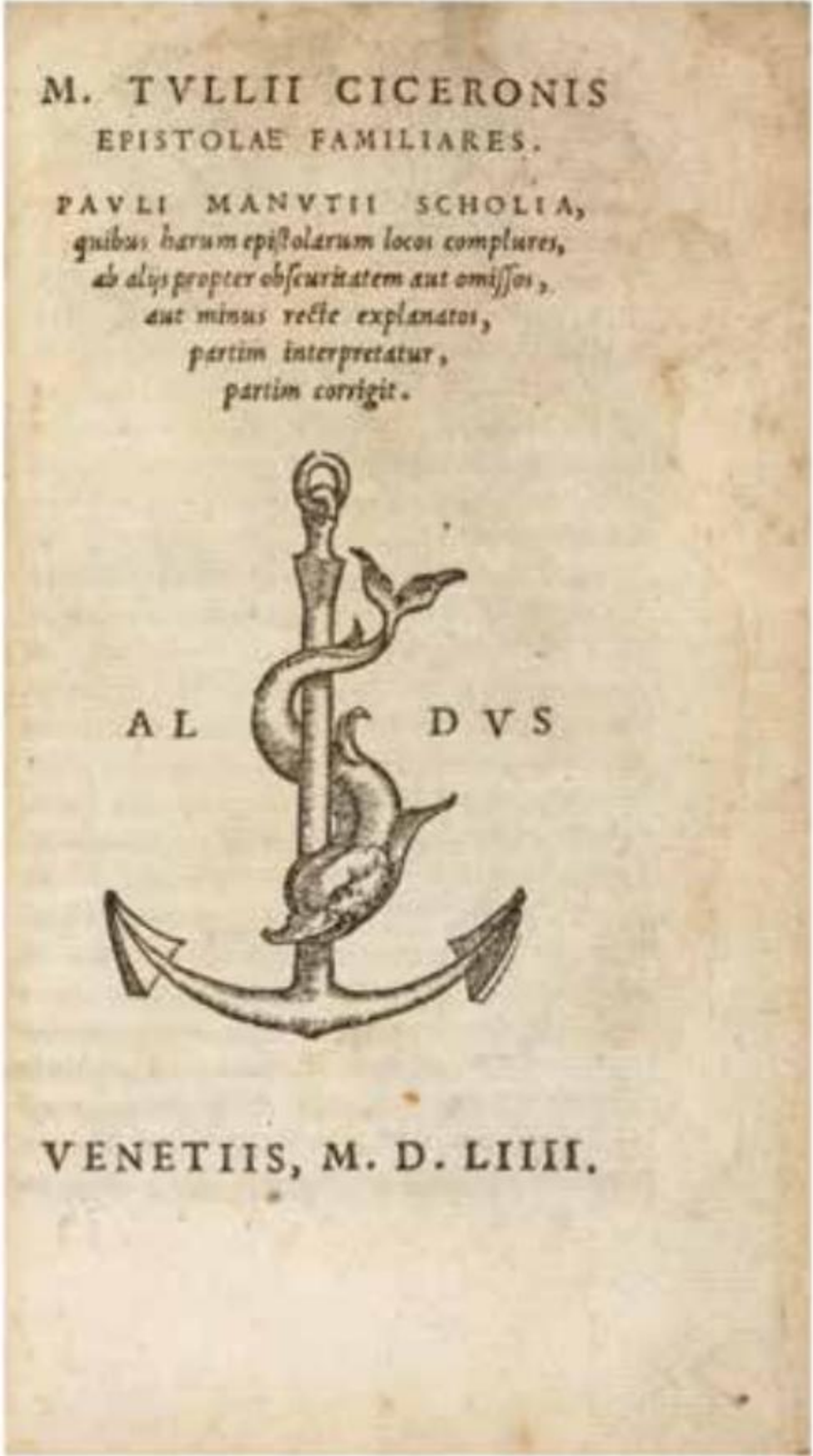
[Bound with:] *Erklärung der Landsfreihait in Oberrn unnd Niderrn Bairn*. [Munich: Andreas Schobser, 1553. [And:] *Declaration unnd erleutterung etlicher inn Juengst Bayrischer auffgerichter Policyordnung begriffner Articul im 1557 Jar ausganngen*. Munich: Andreas Schobser, 1557. [And:] *Der Fürstlichen Bayrischen Landesordnung weitere erlerung*. Munich: Adam Berg, 1578.

4 works in one volume, folio (299 x 202 mm). Title printed in red in a fine fraktur type within a black full page woodcut illustration, printed in red and black throughout, 3 folding plates with life size woodcut illustrations of freshwater fish, other titles with large Bavarian woodcut coat-of-arms. Contemporary blindstamped pigskin over wooden boards, brass clasps, old paper label and shelf mark on spine. A few short marginal tears.

FIRST EDITION, A SUPERB COPY. A composite volume comprising four Bavarian ordinance books, including the celebrated fishing regulations containing what are considered the earliest full-size printed representations of fish. The over-exploitation of Bavarian lakes in the mid-16th century—where fresh fish and lobsters formed a central part of the diet—prompted the promulgation of a comprehensive civil code in 1553 governing fishing practices, including permitted gear, closed seasons, and minimum catch sizes.

The present volume contains these statutes, illustrated with finely cut woodcuts depicting the various species at the exact legal size at which they could be taken. Particularly notable is a woodcut of a measuring ruler, intended for direct practical use by fishermen to assess compliance with the law. In addition to fishing regulations, the ordinances address a broad spectrum of civic and legal concerns, including capital crimes, public order, public health, trade, the Church and schools, regulations concerning Jews, gypsies, and musicians, as well as hunting laws. Nissen *ZBI* 4570 VD16 B1034; VD16 B1029: VD16 B1022: VD16 B1037.

\$5,000 - 8,000



40

40

1554 ♣ ALDINE CICERO.
CICERO, MARCUS TULLIUS. 106-43 B.C. *M. Tullii Ciceronis Epistolae familiares. Pauli Manutii scholia*. Venice: Paolo Manuzio, 1554.

8vo (162 x 100 mm). Woodcut Aldine device on title page and verso of final leaf. Ca 1720 Parisian citron morocco mosaiqué binding, two frames of gilt fillets, central red morocco shaped onlay gilt, spin gilt, edges gilt, green Dutch decorated gilt paper endleaves, by the *Atelier des petits classiques*. Slight rubbing to board edges. *Provenance*: James Thomas Gibson-Craig (1799-1886, his sale, Sotheby, Wilkinson & Hodge, 27 June-7 July 1887, lot 604 [a set of 10 volumes uniformly bound]); Sir Thomas Brodie (1832-1896, his sale, Sotheby, Wilkinson & Hodge, 3-7 March 1904, lot 251 [a set of 10 volumes, described as Padeloup bindings]); Louis-Alexandre Barbet (1850-1931, his sale, Paris, 7-10 November 1932, lot 299 [this volume only]); Librairie Giraud Badin (2003 catalogue no. 19); T. Kimball Brooker (bookplate, his sale, Sotheby's, October 12, 2023, lot 358).

Aldine edition, with *scholia* by Paolo Manuzio, who considered Cicero's *Epistolae Familiares* the most reliable source of information about the events that led to the fall of the Roman Empire. Edit16 12318; Renouard 161/15; USTC 822357.

\$2,000 - 3,000



41

41

1554 ♣ RONDELET ON FISH.
RONDELET, GUILLAUME. 1507-1566. *Libri de piscibus marini... Universae aquatiliu historiae*. Lyons: Matthius Bonhomme, 1554-55.

2 parts in one volume, folio (326 x 217 mm). Titles with woodcut device, each part with privilege leaf and woodcut portrait of the author, woodcut initials, ornaments and 470 illustrations throughout. Some repairs to title and final leaf. Modern deep red morocco gilt antique. *Provenance*: Thomas Russell Sullivan (bookplate).

FIRST EDITION. Rondelet, professor at the University of Montpellier, was, along with Belon, the leading naturalist and anatomist of his time and, although he remained a confirmed Aristotelean, an outstanding teacher and scholar. The fine woodcuts represent all the major fish species and, as an addition, shells, mollusks, salamanders, frogs and turtles as well. Lowndes, *Renaissance Books of Science* 14.

\$3,000 - 5,000



42

42

1555 ♣ RENAISSANCE ORNITHOLOGY.
BELON, PIERRE. 1517-1564. *L'histoire de la nature des oyseaux, avec leurs descriptions, & naifs portraits retirez du naturel*. Paris: Gilles Corrozet, 1555.

7 parts on one volume, folio (329 x 215 mm). Woodcut printer's device on title and six sectional titles, woodcut portrait of Belon on title verso, two woodcuts of human and bird skeletons and 158 large woodcuts in text of birds by Pierre Gourdelle and others, numerous 11-line and smaller ornamental woodcut initials and head-pieces. Late 19th-century brown morocco gilt by Andrew Grieve of Edinburgh, gilt edges, joint expertly repaired, some minor staining to first and last leaves. *Provenance*: British Museum (stamp "Sale Duplicate 1787"); Frederic Morrell (armorial bookplate); Ornithologische-Bibliothek (library stamp).

FIRST EDITION, Corrozet issue, of one of the most important ornithological works of the Renaissance, illustrated with beautiful woodcuts drawn from observation of live specimens. Belon, "one of the founders of the renewed studies of birds ... mentions about two hundred different birds, mainly European, but some foreign. He made many original observations ... [also treating] anatomical and morphological conditions" (Anker), whilst also drawing upon earlier writers such as Aristotle and Pliny. Schwerdt notes that the second part "is interesting to falconers," the fine woodcut illustrations including a depiction of a falconer luring a bird, and several of owls, "including the eagle owl, much used in hawking." Anker pp. 9-10; BM/STC *French* p. 46; Garrison-Morton-Norman 283 (Cavellat issue); Mortimer *French* 50; Nissen *IVB* 86; Norman 180.

\$6,000 - 9,000



43

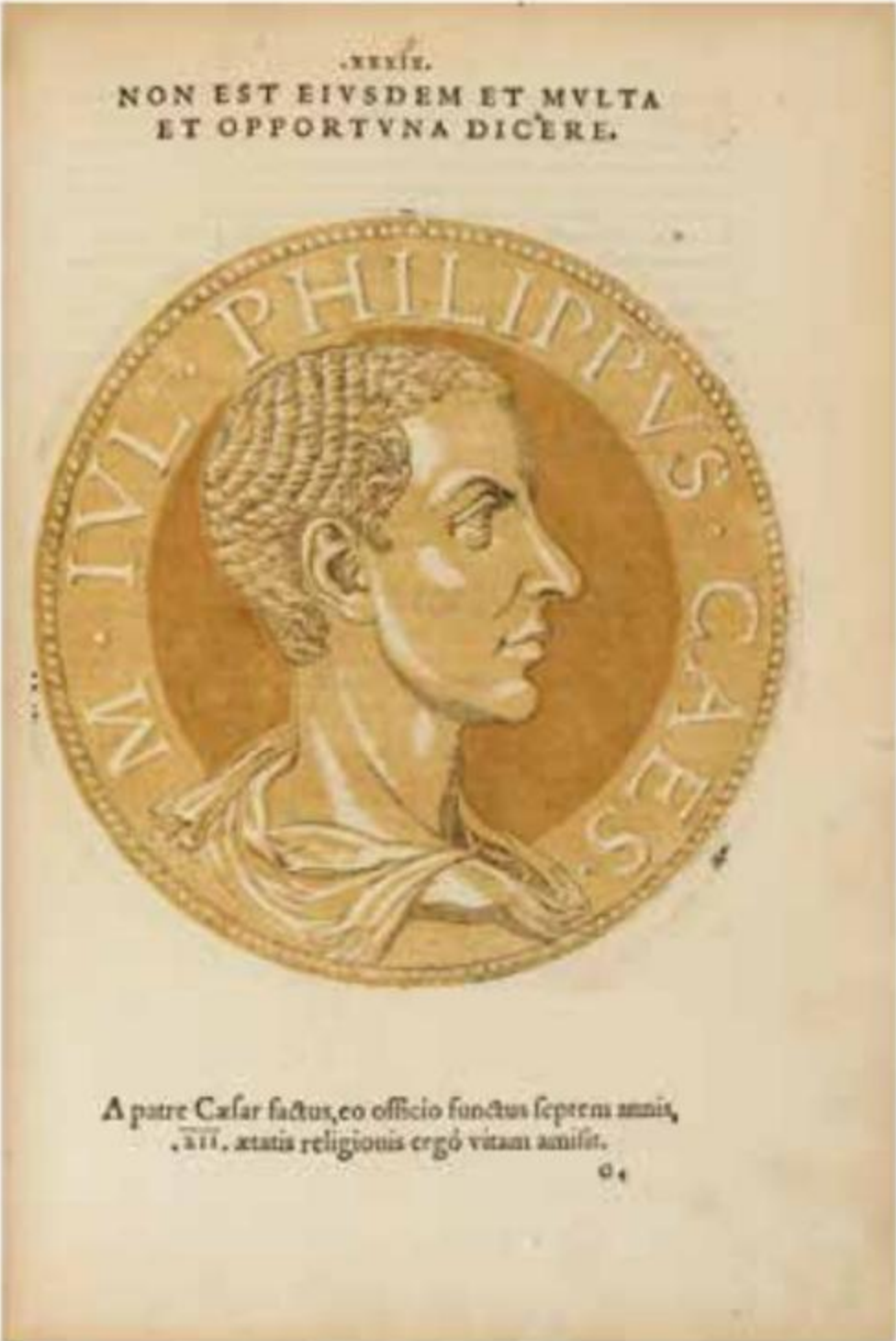
43

1555 ♣ FIRST EDITION WITH WOODCUTS BY PIERRE ESKRICH.
COUSTEAU, PIERRE. *Pegma cum narrationibus philosophicis*. Lyon: Mathias Bonhomme, 1555.

8vo (167 x 104 mm). Woodcut printer's device on title within woodcut border, 95 emblematic illustrations within woodcut border composed of grotesque figures and architectural details. Brown morocco gilt by Chambolle-Duru, gilt edges. *Provenance*: Graf Joachim R. von Dieter, Heidelberg (owner's name on endpaper); Otto Schäfer (pencil monogram); H.P. Kraus (bookplate, sale New York, December 4, 2003 lot 173).

FIRST EDITION illustrated with 95 woodcuts by Pierre Eskrich (1518-1590) each within one of three 4-part woodcut architectural borders with grotesques figures, architectural details. Baudrier attributes the woodcuts to Pierre Vase Eskrich, an artist of Swiss origin who worked for a time in Geneva and later became, with Bernard Salomon, the most accomplished of the Lyonnese illustrators. These are the first and only appearances of these borders for which Eskrich may also have been responsible. Adams C-2732; Baudrier X, 247; Landwehr, *Romantic*, 242; Mortimer *French* 159.

\$3,000 - 5,000



44

44

1557 ♣ THE FIRST BOOK ILLUSTRATED COMPLETELY IN CHIAROSCURO.
GOLTZIUS, HUBERT. 1526-1583. *Vivae Omnium Fere Imperatorum Imagines*. Antwerp: Gilles Coppens van Diest for Goltzius, 1557.

Folio (319 x 232 mm). Italic types. Engraved chiaroscuro title in green and gold; 131 chiaroscuro cuts in text by Hubert Goltzius, printed rectos only from an engraved plate and two-color tan and gold woodblocks. 17th-century Dutch vellum gilt over pasteboards, with central fleuron within gilt rules and small corner pieces, edges gilt. Covers slightly bowing. *Provenance*: early manuscript shelf mark; Pierre Berès (his sale Paris, Pierre Bergé, October 28, 2005, lot 52).

FIRST EDITION OF THE FIRST BOOK ILLUSTRATED COMPLETELY IN CHIAROSCURO, with the color printed in two-tone relief blocks over the etched outlines. The book contains one of the most remarkable title pages of the 16th century, a prime example of High Dutch mannerist ornamentation, executed in chiaroscuro, incorporating the author's portraits. The medallion portraits of the German and Roman emperors are all printed in two colors from blocks cut in wood by Josse Gietleughen after designs by the author. Adams G-838; Brunet II:1654, Fairfax Murray *German* 186.

\$5,000 - 8,000



45

45

1559 ♣ THE RARE FIRST EDITION OF SEYSSSEL'S FRENCH TRANSLATION OF JUSTINUS, PRINTED BY VASCOSAN.
JUSTINUS, MARCUS JUNIANUS. 3rd-CENTURY A.D. *Les Histoires Universelles de Trogue Pompee*. Paris: Michel de Vascosan, September 1559.

Small folio (338 x 224 mm). Woodcut initials and head-pieces. Old calf gilt, central gilt wreath, with modern rebacking, recorning and repairs to style. Covers slightly bowed, some internal spotting, marginal rust-hole on K6.

FIRST EDITION IN FRENCH of de Seyssel's French translation of Justinus, the main source of the histories of Gnaeus Pompeius Trogus (1st century B.C.), describing the Macedonia, Greece, Rome, and the ancient kingdoms of Assyria and Persia. It is believed that Trogus used Greek sources for his writings, although the original text of his *Philippic Histories* has been lost, preserved only in excerpts by later authors, including this abridgement by Justinus. This first edition in French was printed by Vascosan in Garamond's roman font, with ten- and six-line Tory initials and fine headpieces. *RARE*. Adams J-740; Brunet III:622.

\$2,000 - 3,000



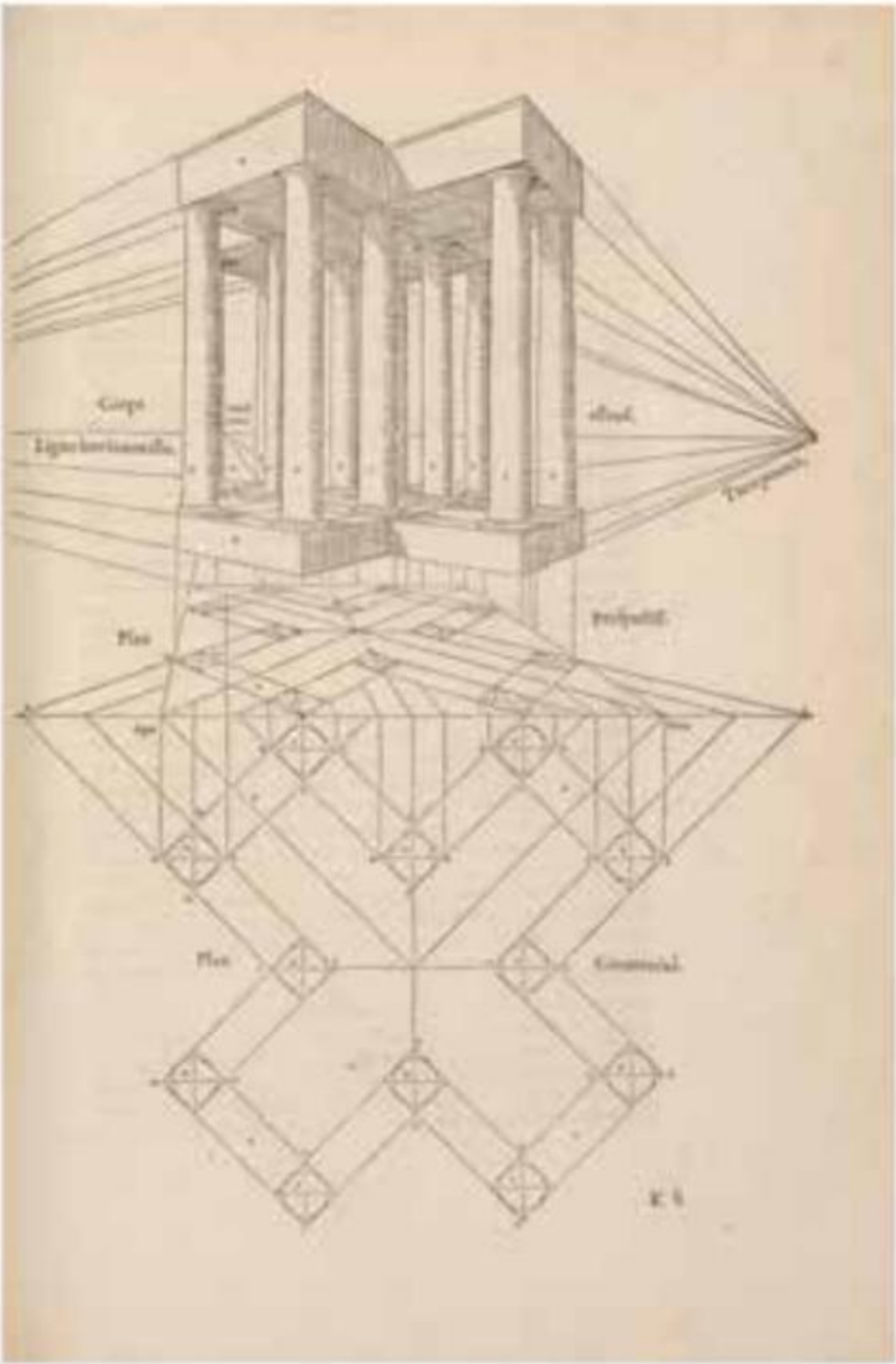
46

1565 ✦ NICOLAS DE HERBERAY'S TRANSLATION OF GUEVARA.
GUEVARA, ANTONIO DE. CA. 1481-1545. *Histoire*. Paris: Jean Le Royer pour Pierre du Pré et Galliot du Pré, 1565.

Folio (338 x 224 mm). Title printed within an engraved historiated border; woodcut initials and head-pieces, ruled in red throughout. Contemporary limp vellum, sides with gilt arabesque center- and corner-pieces, smooth spine gilt, marbled paper paste-downs. Some minor soiling and a few cracks, upper hinge starting, title page reinserted. *Provenance*: Unidentified early signature on title page; “Communitatis hermeriarum” (early inscription on title page); Francis Pottière-Sperry (bookplate, his sale, Sotheby’s, November 27, 2003, lot 108).

Parisian edition of Nicolas de Herberay’s French translation of Guevara’s work, first published as *Reloj de principes* in Spanish in Valladolid in 1529. Antonio de Guevara was royal chronicler to Charles V, Holy Roman Emperor. This pseudo-historical work was initially incredibly popular, and was translated into every major European language; it was purportedly one of Montaigne’s father’s favorite books. After the late 16th century, the work was censured for use of spurious citations and references, but in the 20th and 21st centuries, his work was rediscovered and received a positive reassessment. Brunet II:198.

\$2,000 - 3,000



47

1560 ✦ A TALL COPY OF COUSIN'S WORK ON PERSPECTIVE, “ONE OF THE HANDSOMEST VOLUMES OF ITS TIME”.
COUSIN, JEAN. CA. 1490-1560. *Livre de perspective*. Paris: Jean Le Royer, 1560.

Folio (408 x 276 mm). 58 woodcut geometrical diagrams (including 5 folding and 16 full-page); with printed slip on C3v (often lacking). Later half morocco. Some wear, title laid down, a few leaves at end remargined or repaired, plate D3 very slightly cropped; without A2 (frontispiece woodcut of Platonic solids), R3 (privilege/colophon), and R4 (final blank). *Provenance*: Carnsbe[?] (early signature on A3); Robert John Verney, 17th Baron Willoughby de Broke (armorial bookplate).

FIRST AND ONLY EDITION of this rare work on perspective. Leading theorist on artistic perspective of his day in France, perfected the *tiers points* technique: “In his hands it became a reliable, comprehensive and substantially accurate method for tackling the construction of space and the foreshortening of solid bodies” (Kemp, *The Science of Art*). The work presents problems of increasing difficulty aimed at the novice draftsman. “Jean Cousin contributed in imposing the idea that the construction of an image in perspective responds to a corpus of geometrical rules which must all be systematically imposed. Thus he participated in a scientific reevaluation of perspective” (Auclair).

Cousin produced the illustrations himself, and the blocks were cut by Le Royer (a few were started by Aubin Olivier and finished by Le Royer), who was *graveur du roi*, and who served as *imprimeur ordinaires et par especial es Mathematiques du roi* from 1560 on. 5 leaves are folded double leaves signed as single leaves in the collation (L2, L3, M2, Q2, Q4). Adams C-2852; Berlin Kat. 4690; Cicognara 832; Mortimer *French* 157; Updike I, p.202 (“one of the handsomest volumes of its time”); Vershbow *Fact and Fantasy* 37; USTC 23189.

\$4,000 - 6,000



48

1560 ✦ THE FIRST COMPLETE EDITION OF VERGIL IN FRENCH.
VERGILIUS MARO 70 BC- 19 BC. *L'Eneide de Virgile*. Lyons: Jean de Tournes, 1560.

4to (234 x 138 mm). Italic types ruled in red throughout, woodcut initials. Title within arabesque border with the Cartier *de Tournes* “viperes” device and his “lac” device at the end. Twelve woodcuts by Bernard Salomon, of which the first four had first appeared in a 1552 edition of the first four books only of the Masure’s translation. English straight grain dark blue/green morocco, borders of Greek key pattern to two double fillets and then fleuron patterns, central gilt stamp of double crown over phoenix and crown, inner gilt borders, and pink endpapers. *Provenance*: George Spencer, Marquess of Blandford, (succeeded as 5th Duke of Marlborough 1817), with his crest on both covers and White Nights sale, Evans, June 7, 1819, lot 4322); George Abrams (bookplate and his sale Sotheby’s November 17, 1989, lot 232).

FIRST COMPLETE EDITION IN FRENCH. Four of the woodcuts first appeared in 1552 along with the first four books of this translation. Cartier De Tournes p. 467; Mortimer *French* 540; Brun 323; Brunet V 1301.

\$4,000 - 6,000



49

1561 ✦ VENETIAN CALLIGRAPHY MANUAL.
TAGLIENTE, GIOVANNI ANTONIO. c.1460s-c.1528. *Lo presente libro Insegna la Vera arte delo Excellēte scrivere de diverse Varie sorti de litere*.... [Venice: Francesco Rampazetto], 1561.

4to (195 x 145 mm). 26 leaves of calligraphic illustrations. Later limp vellum panelled and decorated in gilt, modern quarter vellum clamshell box. Staining to covers, ties lacking, fore margins slightly trimmed, slight fraying of edges on front and rear blanks, minor spotting. *Provenance*: Father Joannis (Giovanni) Marzi (16th-century inscription).

Venetian edition printed by Rampazetto, preceded by the first edition published in 1524, and with 39 editions published through 1568. It was prepared in collaboration with the engraver Eustachio Celebrino, whose specialty was using white text against a black background. Bonacini 1839.

\$3,000 - 5,000



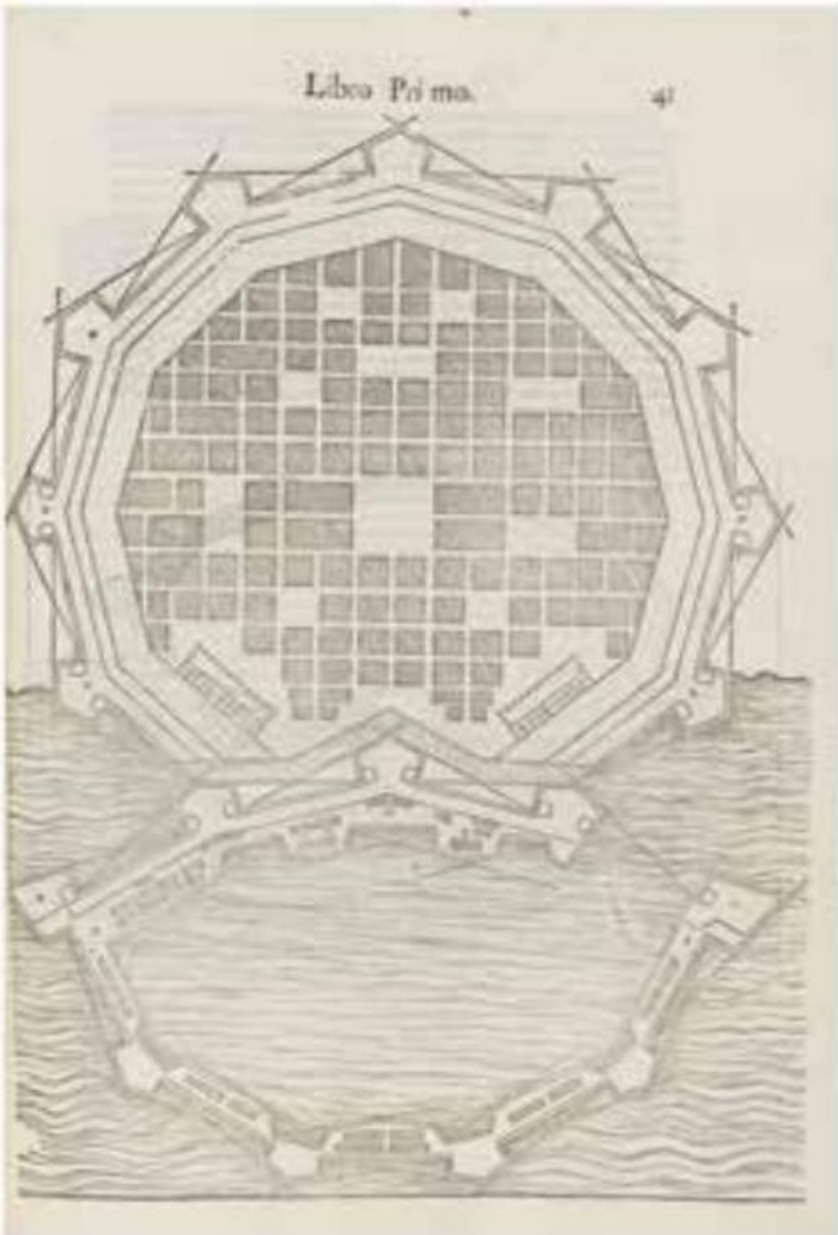
50

50
1565 ♣ AMONG THE MOST BEAUTIFUL EMBLEM BOOKS, PRINTED BY PLANTIN.
HADRIANUS JUNIUS [Adriaen de Jonghe]. 1511-1575. *Emblemata*. Antwerp: Christophe Plantin, (15 May) 1565.

2 parts, 8vo (155 x 98mm). Roman and italic type. Each page within a typographic border, woodcut Plantin device on title pages, 58 woodcut emblem illustrations. Final two leaves with chipping to upper margin. Full blue morocco by Andrew Grieve of Edinburgh with simple single gilt rule borders. Joints lightly rubbed. *Provenance*: Arthur Kay (bookplate), Albert Ehrman, Broxbourne Library (bookplate), Wynne Jeudwine (bookplate).

FIRST EDITION. Junius (alias Adriaan de Jonge) was born in 1511 in northern Holland becoming a physician after studying medicine at Leuven and Bologna. His first book was published in 1555; this is his second. The fine woodcuts, beautifully and carefully printed by Plantin, are by Gerard van Kampen and Arnold Nicolai after designs by Geoffroy Ballain and Pieter Huys. Each emblem is embedded within a fine typographic border of Granjon's arabesques. Adams J-444.

\$2,500 - 3,500



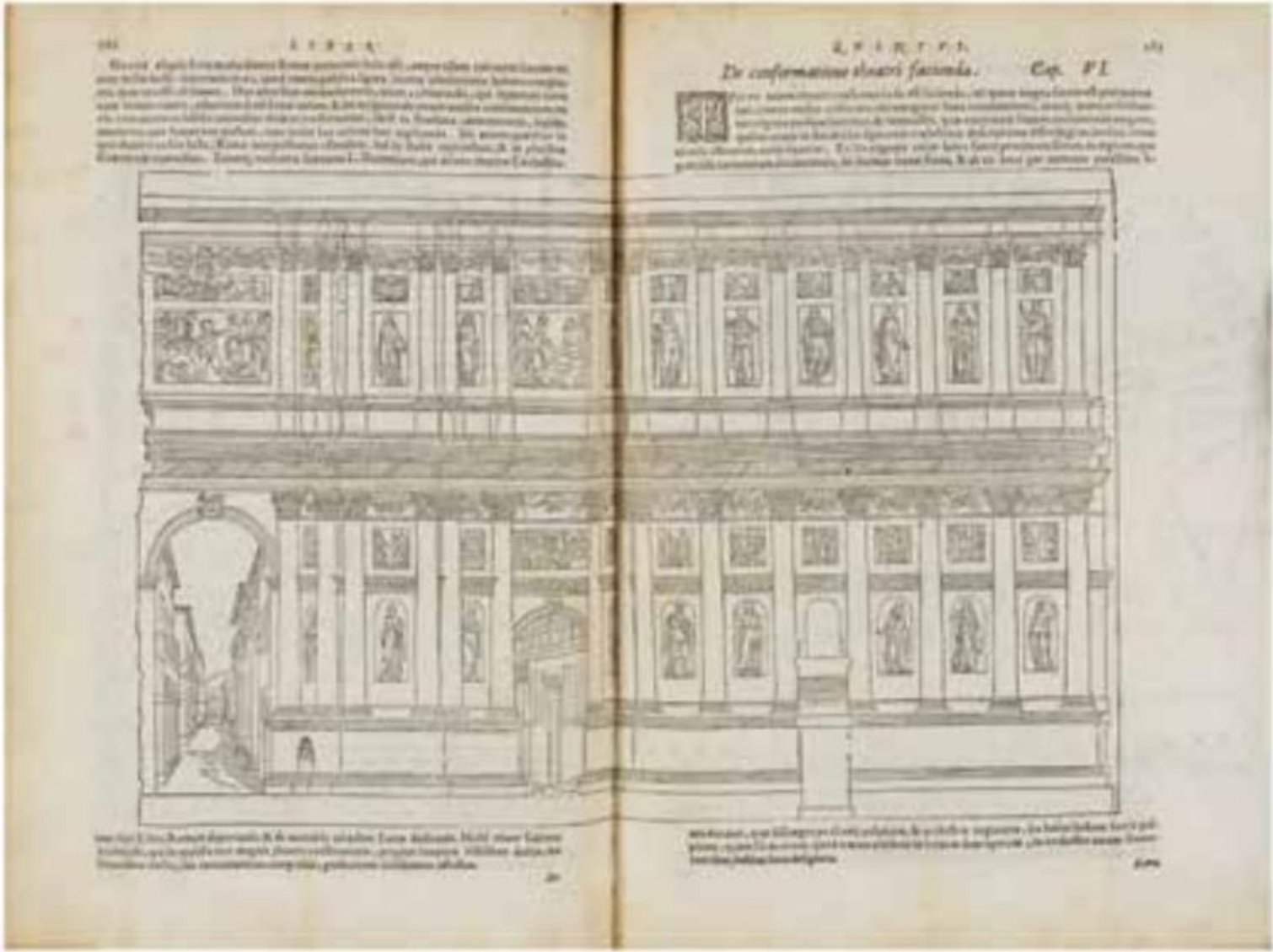
51

51
1567 ♣ ARCHITECTURAL WORK PRINTED BY ALDINE.
CATANEO, PIETRO. b.1510. *L'architettura di Pietro Cataneo senese. Alla quale oltre all'essere stati dall'istesso autore riuisti, meglio ordinati, e di diversi disegni, e discorsi arricchiti i primi quattro libri per l'adietro stampati, sono aggiunti di piu il quinto, sesto, settimo e ottavo libro.* Venice: Paolo Manuzio, 1567.

Folio (362 x 248 mm). Title printed within engraved architectural border, woodcut initials and illustrations (some full-page, two double-page); woodcut Aldine device on verso of title page, woodcut initials. 19th-century half vellum, marbled boards. Some soiling, a few neat marginal repairs. *Provenance*: Bernardo Martini (signature on title page, marginalia).

Collected edition expanding on the first edition of 1554. The first four books, present in the first edition, describe ecclesiastical architecture, fortified cities, and materials; the second four books describe aqueducts, the creation of thermes, the application of the five architectural orders, geometry, and perspective. Despite its commercial failure, the *Hyperotomachia Poliphili* set high standards for Aldine and his son, although they printed very few illustrated or architectural works, preferring instead to focus on classical texts. Cataneo's work was a key reference for architectural masters such as Andrea Palladio, and its influence can be seen in the design of modern cities. Fowler 83; Mortimer *Italian* 114; Renouard 203/6; UCLA 785.

\$2,000 - 3,000



52

52
1567 ♣ BARBARO'S COMMENTARY ON VITRUVIUS POLLIO.
VITRUVIUS POLLIO, MARCUS. ca 90-20 B.C. *De Architectura*. Commentary by Daniele Barbaro. Venice: Francesco de' Franceschi and Giovanni Chrieger, 1567.

Folio (303 x 202 mm). Woodcut printer's device on title and final leaf, large architectural woodcut on verso of title, and numerous woodcut illustrations in text, margins of Q4 and R2 folded because of the oversized woodcut illustration. Contemporary vellum, some darkening, title page lightly soiled, a few pale stains. *Provenance*: Property of the Metropolitan Museum of Art W. Gedney Beatty (1869-1941) American architect (Christie's New York, 5 December 2008, lot 168).

First Latin edition of Barbaro's commentary. "In this edition Barbaro follows closely the Philander edition of 1552. The plates, reduced copies of those found in the Marcolini edition [of 1556], are attributed by Poleni and Cicognara to Johann Chrieger (Poleni p. 93; Cicognara 716), and are the same as those in the Italian edition of the same year. On page 204 there is a woodcut [birds-eye] view of Venice not found in the earlier issues. The large woodcut initials at the beginning of each book are from a mythological alphabet of Giolito (see Johnson, Initials, pp. 102-103)" (Fowler). Also of note is a woodcut of an organ, complete with the hand pumper. Adams V-909; Cicognara 716; Fowler 409; Mortimer *Italian* 550; Millard *Italian* 161.

\$2,000 - 3,000



53

53
1568 ♣ FRENCH ARCHITECTURE.
L'ORME, PHILIBERT DE 1514-1570. *Le premier tome de l'architecture*. Paris: Morel, 1568.

Folio (356 x 234). Roman type. Woodcut title, 205 woodcut illustrations, including 74 full page and seven double page spreads showing diagrams, plans and ornamental additions. Title cropped at top costing outer rule, a few other illustrations cut close, some minor toning or spotting. Mid-20th-century 1/4 calf over cloth covered boards, spine decorated in gilt to style.

FIRST EDITION, second issue. With many fine illustrations, among them depicting buildings de l'Orme designed that included the Château at Anet, which he built for Diane de Poitiers in his capacity as the royal architect to Henri II, and his own townhouse in Paris. It is characteristic of de l'Orme approach to his subject that he should include among the illustrations three allegorical woodcuts concerned with the figure of the architect and the philosophy of a profession for which de l'Orme himself was the first French spokesman. This refers in part to the two splendid cuts of the putative architect; the first a total disaster on p.281, a wooden figure with no hands, no eyes, or ears stumbling through a landscape of skulls, the second, on the following recto, the accomplished artist with two hands on each arm before elaborate structures and surrounded by verdant forests instructing a young apprentice. Brunet, Suppl. I:888-9; Mortimer *French* 356.

\$4,000 - 6,000



54

54

1568 ♣ “THE GREAT ESTIENNE SOPHOCLES”.
SOPHOCLES C. 497-405 BC. *Tragoediae septem*. [Geneva] Henri Estienne, 1568.

4to. 254 x 163 mm. Estienne's large device on title, ornamental foliated woodcut initials and a headpiece. Marginal notations in Latin and Greek, two final blank leaves with manuscript. Modern burgundy morocco with green lettering piece by Daniel Gehnrich. Staining and marginal worming.
Provenance: Richard W. Fitz Patrick (bookplate).

FIRST ESTIENNE EDITION, which Schreiber calls “the great Estienne Sophocles”, is important for the Scholia, which include those of Triclinus. The Greek text followed the commentary of Joachim Camerarius, with his Latin versions of Ajax and Electra. Renouard 131. no. 3; Moeckli 69; Schreiber 171.

\$2,000 - 3,000



55

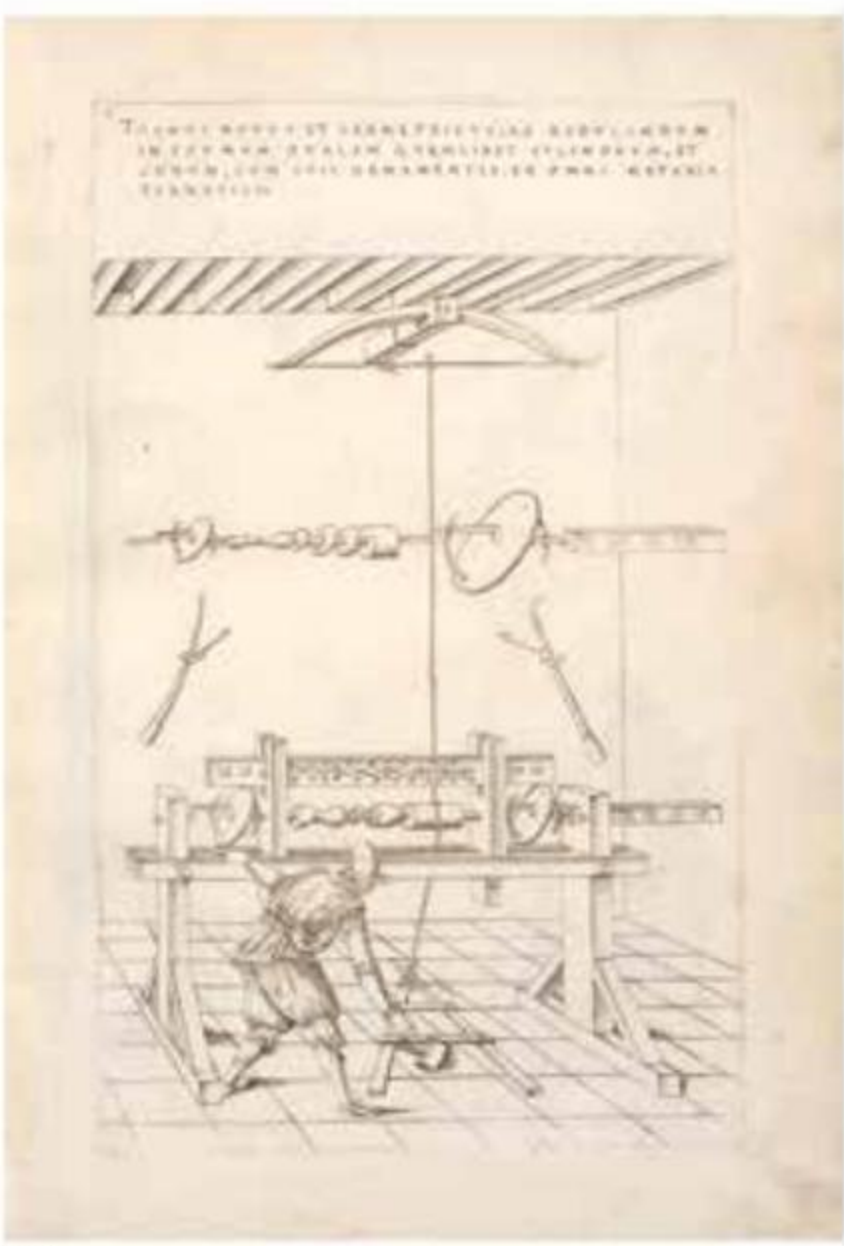
55

1574 ♣ ONE OF THE MOST RENOWNED EMBLEM BOOKS OF THE ITALIAN RENAISSANCE.
BOCCHI, ACHILLE. 1499-1562. *Symbolicarum quaestionum, de universo genere, quas serio ludebat, libri quinque*. Bologna: Bologna Typographical Society, 1574.

4to (203 x 138 mm). Italic, roman and greek types, woodcut printer's device on title and 151 copper engraved illustrations. Modern, skilled amateur red morocco to renaissance style with green onlays and gilt decoration to covers and spine. Closed tear to fourth leaf repaired, browning and soiling particularly to the K gathering, mostly minor.

SECOND EDITION, essentially identical to the first edition of Bocchi's famous *Symbolicarum* (first published in 1555). One of the most fascinating and renowned emblem books of the Italian Renaissance. It is comprised of 151 emblems in the form of allegorical copperplate engravings, each with a title, dedication, and a Greek or Latin epigram. Most engravings are the work of Prospero Fontana, a Bolognese mannerist painter also active in Genoa and Rome. The allegorical plates contain everything from references to Oriental symbolism, Biblical and mythical motifs to the work of Horapollon and Valeriano. Mortimer claims this second edition a much-improved version of the 1555 edition, whose first illustration, a woodcut, is here replaced by an engraving, all, according to Malvasia, retouched by Agostino Carracci. Bocchi was a Bolognese humanist, active as a lecturer, professor and historian at the Bologna University. He founded the eponymous “Academia Bocchiana” which was instrumental in animating the city's culture between 1546 and 1556. It had its own print shop, issuing about 50 titles over its decade, and this emblem book was probably the first book it issued. This is also the first book issued by the Bolognese Typographic Society, founded in 1572. The book exerted a strong influence on later emblemists, especially Otto van Veen and John Marston. Brunet I, 1021, Landwehr, *Romantic* 162; Mortimer *Italian* 76; Pratz 276.

\$3,000 - 5,000



56

56

1578 ♣ THE BIRTH OF THE ‘MACHINE’ BOOK.
BESSON, JACQUES. 1510-1576. *Theatrum instrumentorum et machinarum*. Lyons: Barthélemy Vincent, 1578.

Folio (385 x 270 mm). Title printed within architectural border, 60 engraved plates, engraved head- and tail-pieces and initials. Later stiff vellum, modern title label on spine. Covers bowed with some light toning, some light mostly marginal finger soiling and foxing. *Provenance:* Old shelf mark in title page margin.

Third(?) edition. Besson's lavishly illustrated *Theatrum instrumentorum et machinarum*, one of the first French works on machines and mechanical engineering, was originally published in an edition with no imprint (Orleans, 1569?) under the title *Instrumentorum et machinarum... liber primus*. Three Lyons editions were published next in 1578, each augmented with explanatory notes by François Beroalde de Verville and published by Barthélemy Vincent.

The plates are unsigned but were most probably drawn by Jacques Androuet du Cerceau (1510?-post 1584); plates 17, 35, 39 and 51 are copies of the original Androuet plates by Rene Boyvin (1525?-1580?), signed with her monogram. According to Mortimer, the present edition, which he calls the second Vincent edition, can be distinguished by its Latin text, imprint date in Roman numerals, and four plates copied by Boyvin.

Besson's *Theatrum* illustrates an amazing variety of inventions, ranging from war machines to musical instruments to fire-fighting apparatus; the sixty full-page plates, reprinted from the first edition, were most probably designed by the Orleans architect Jacques Androuet du Cerceau for the first edition, and all but 4 (plates 17, 35, 39 and 51, which are copies by Rene Boyvin) appear in the various Lyons editions. The original plates remained in Vincent's possession and appeared variously in later editions. As a theoretical work the *Theatrum* was well received and published in several editions and translations, helping to popularize mechanical engineering in the tradition of Leonardo da Vinci. Besson's designs could hardly have been practical for his era, however, as they made extensive use of both the screw and the worm-wheel, devices that could not yet be made with enough accuracy to function efficiently. A fine, large and clean copy. Adams B-838; Mortimer *French* 58; Norman 227.

\$4,000 - 6,000



57

57

1579 ♣ LE POIS' NUMISMATIC WORK WITH RARE UNEXPURGATED WOODCUT PORTRAIT.
LE POIS, ANTOINE. 1525-1578. *Discours sur les medalles et graveures antiques, principalement Romaines*. Paris: Mamert Patisson, 1579.

4to (217 x 516 mm). Engraved frontispiece portrait, woodcut Estienne olive tree device on title, woodcut initials, 5 full-page woodcut illustrations including unexpurgated woodcut portrait of Priapus, numerous woodcut medallions in text; 20 engraved plates of medallions at end. 19th-century calf antique decorated in gilt and blind, edges gaufered and gilt. Joints just starting, lower corner of V4 repaired, some faint spotting. *Provenance:* Small shelf label at head of spine.

FIRST EDITION, one of 6 recorded issues, this being issue V with the portrait of Le Pois printed on a separate leaf, without a colophon, and with the plates lettered *, A-N, a-f. The “Priapus” plate, often mutilated or suppressed, is present and unaltered in this copy.

This important numismatic work was printed over the course of several years and was edited posthumously by the author's brother Nicolas Le Pois. The woodcuts and engravings by Woeiriot are accompanied by detailed descriptions and historical notes about the medals and persons represented. The first chapter includes references to the New World, Columbus, and Vespucci. The printer, Mamert Patisson, married Robert Estienne's widow, Denys Barbé, in 1574 and became the King's printer in 1578. Adams L-522; Fairfax Murray *French* 667; Renouard 182.12.

\$3,000 - 5,000



58

58

1580 ➤ A REMARKABLY TALL AND UNSOPHISTICATED COPY IN CONTEMPORARY LIMP VELLUM.
TILLET, JEAN DU. d. 2 October 1570. *Recueil des roys de France, leurs couronne et maison*. Paris: Jacques du Puys, 1580.

3 parts in one volume, folio (337 x 220 mm). Woodcut printer's device to main title; typographical sub-title for *Recueil des Rangs* dated 1579 after p. 328 (as issued). 43 woodcut portraits of the French monarchs, including the famous likeness of François I on p. 167, and several decorative blank frames for the earlier dynasties. Fine woodcut headpieces and historiated initials. Mostly light dampstain affecting first approximately 60 pages, a few with tide line, several marginal paper flaws including lost corners, closed tears, etc. withal a tall, fresh and entirely unsophisticated copy. Contemporary French limp vellum, spine lettered in manuscript, early manuscript binder's waste visible. *Provenance*: Acquired from E. K. Schreiber.

FIRST OFFICIAL COLLECTED EDITION of this foundational work on the French monarchy. This edition was printed by du Puys for the family of du Tillet, several manuscripts circulated after his death in 1570 along with clandestine printed editions in Rouen and Troy in 1578. Includes the often-omitted *Chronique Abrégée* and preserving the final blank leaf f8 at the conclusion of the volume. The portraits are early-state impressions, exhibiting the crisp, fine-line detail of the woodblocks—specifically in the hair and facial features—that is typically lost in later printings. Du Tillet's work remained the authoritative source for the rituals and lineages of the French Crown until the fall of the Ancien Régime. See digitized copy held by the Bayerische Staatsbibliothek (BSB), Munich Res/2 Gall.g. 5; Brunet II:922; Mortimer *French* 182.

\$5,000 - 7,000



59

59

1588 ➤ MANNERIST CALLIGRAPHY.
CURIONE, LODOVICO. *La Notomia delle Cancellaresche corsive & altre maniere di Lettere. Libro Secondo*. Rome: Martinus van Buyten, 1588.

One book only ("Libro secondo," of 4?). Oblong 8vo. (200 x 270 mm). Engraved title, 45 numbered and 2 unnumbered plates, all within stunning mannerist frames (several repeats). 19th-century blue boards with brown calf corners, author and title gilt-stamped on spine. Plates 13-18 misbound but present. Some minor soiling and foxing, mostly in blank margins, but engravings generally clean and in strong, excellent impression. *Provenance*: George Abrams (his sale Christie's NY 1 December 2001, lot 29).

Very rare collection of calligraphy plates ("Libro secondo") by the little-known calligrapher Ludovico Curione, with Mannerist frames by the Dutch printer active in Rome, Martin van Buyten. The individual leaves contain flowery dedications to Baroque nobility (including his patron, Scipione Gonzaga, Olivares), proverbs, 6 alphabets, rules relating to writing, abbreviations, legal documents, and curiously, "Lettre que escrivent les dames de France." Absent a reliable collation and with "secondo" on the title, this may well be a fragment, though a later edition at Harvard (published after 1593) has the same content (except for the prelims and with the Gonzaga arms effaced). Becker *The Practice of Letters* 32; Bonacini 441.

\$2,000 - 3,000



60

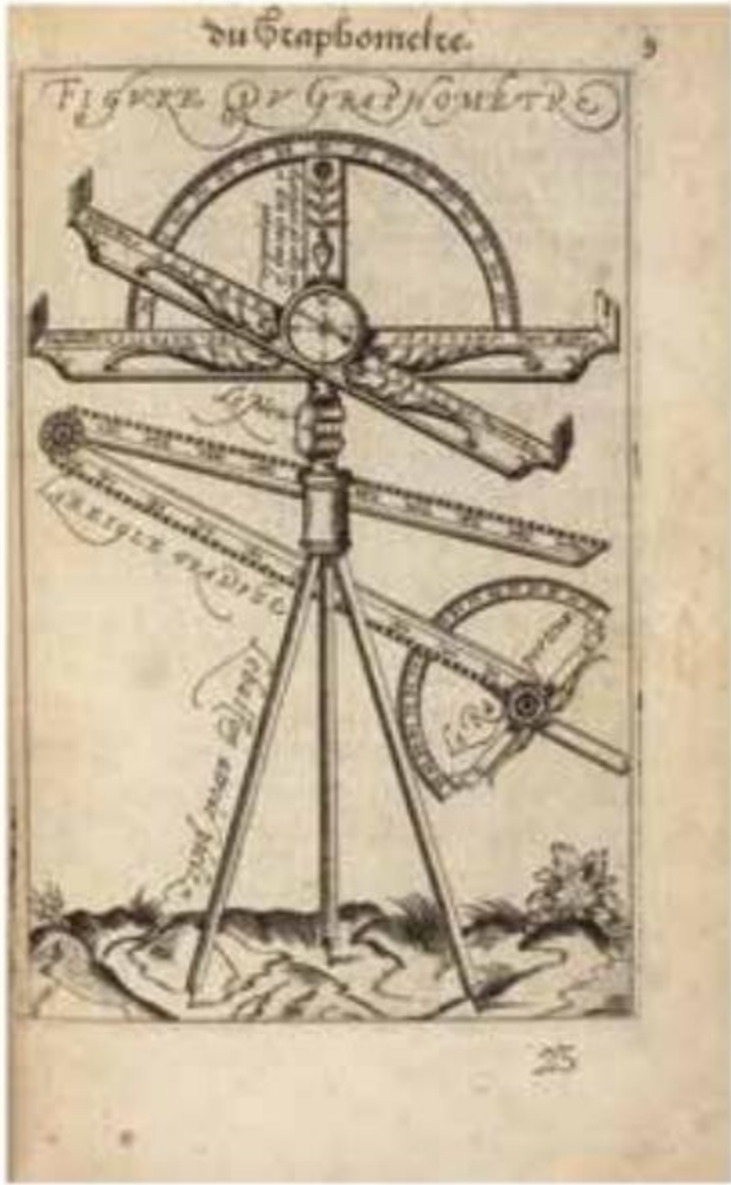
1588 ➤ "ONE OF THE MOST ELEGANTLY PRODUCED OF ALL TECHNOLOGICAL TREATISES."
RAMELLI, AGOSTINO. 1531-1590. *Le diverse et artificiose machine... Nelle quali si contengono varii et industriosi movimenti, degni di grandissima speculatione, per cavarne beneficio infinito in ogni sorte d'operatione; composte in lingua italiana e francese*. Paris: by the author, 1588.

Folio (350 x 230 mm). Text in French and Italian, in roman and italic types. Engraved title within architectural frame, engraved portrait of author on verso, both by Leonard Gautier, 194 engravings, of which 174 full-page and 20 double-page (numbered to 195, numbers 148-149 a single double-page plate), three signed "JG", text and engravings within printed typographic borders, tail-pieces, corner ornaments. 19th-century quarter morocco spine stamped in blind and lettered in gilt, morocco backed cloth folding case. Blank lower margin of first leaf (title/portrait) re-placed. Occasional light foxing, minimal worming and light, even toning in margin. *Provenance*: 17th century ownership inscription on title "De bibliotheca Illus... et Rever... Card... [François d'Escoubleau] de Sourdis" (1574-1628) a cousin of Gabrielle d'Estrées, appointed Archbishop of Bordeaux and Primate of Aquitaine in 1599, played a notable role alongside King Henry IV.



FIRST EDITION of a book essential to the intersection of the history of technology as well as the history of the book, "one of the most elegantly produced of all technological treatises" (Norman). The technical significance of Ramelli's work resides in his demonstration of "the unlimited possibilities of machines. For example, the dozens of water-powered pumps and mills clearly demonstrated that non-muscular power could be substituted for horse- or human-powered in any mechanical task requiring continuous or repetitive application of force..." (Norman). Roughly half the engravings show hydraulic devices, the rest showing military machines as well as fountains, bridges, cranes, foundry equipment, and such devices as the well-known and much copied "reading wheel". The influence of the illustrations was far-reaching and they were copied in numerous "machine books" for at least two centuries. Adams R-52; Dibner 173; Mortimer *French* 452; Norman 1777.

\$15,000 - 25,000



61

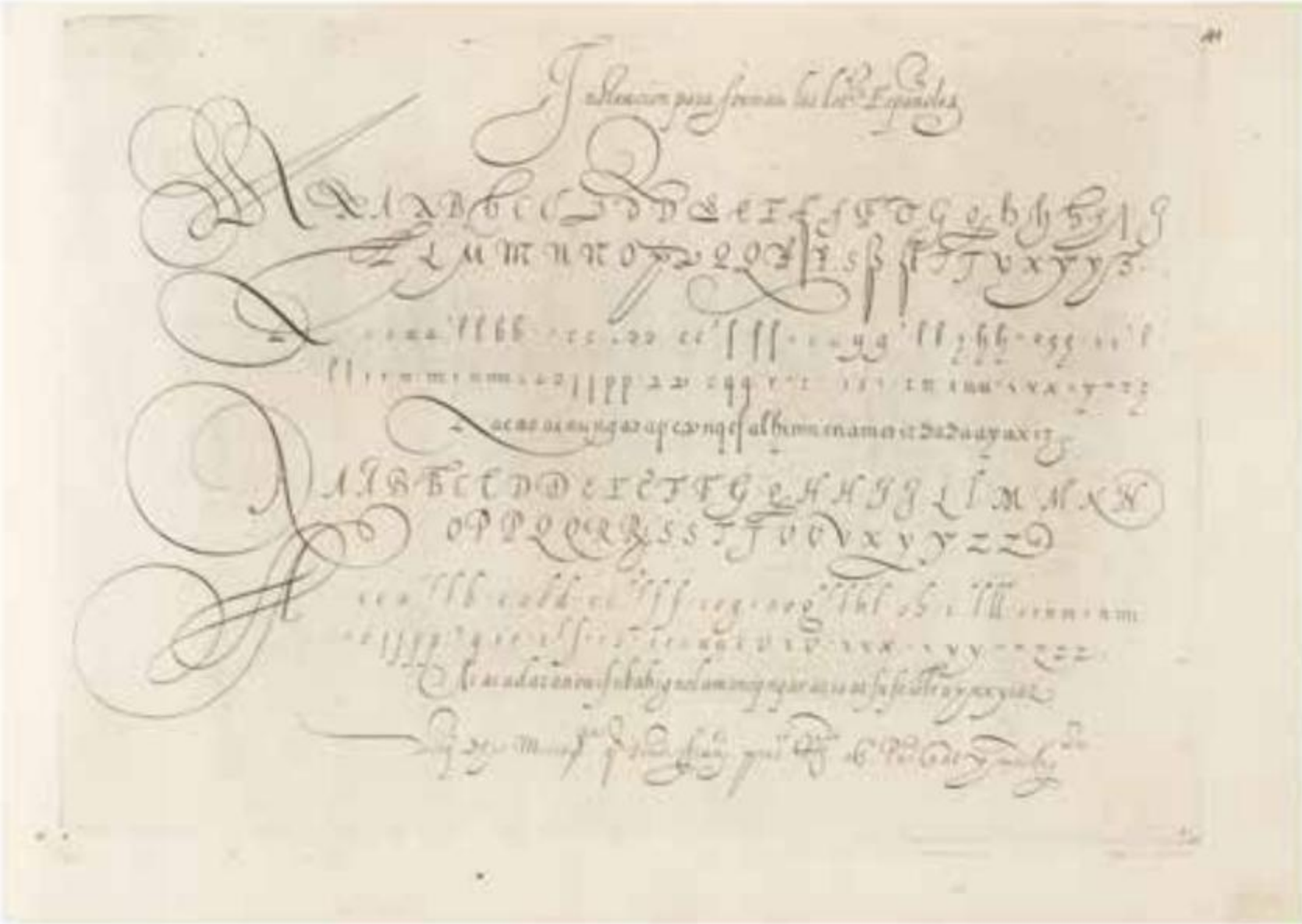
61

1597 ♣ ON MEASURING ANGLES.
DANFRIE, PHILIPPE. 1531-1606. *Declaration de l'usage du graphometre, par la pratique duquel l'on peut mesurer toutes distances des choses de remarque ... et ce sans regle d'arithmetique.* Paris: chez l'auteur, 1597.

Small 4to (184 x 120 mm). 12 full-page and 6 smaller woodcut and engraved illustrations. Late 19th/early 20th-century crushed morocco, ruled in gilt, all edges gilt, marbled endpapers. Top margins trimmed (as usual), scattered spotting.

FIRST AND ONLY EDITION. Printed in the *Civilité* typeface, originally designed by typesetter Robert Granjon in 1557, and re-created by Danfrie. The work describes an invention of Danfrie's own, used for measuring angles. The author was a talented engraver and toolmaker, who was appointed *Graveur Général des Monnaies de France* in 1582. Brun *Le livre illustre de la Renaissance*, 165; Brunet, II:485; Carter-Vervliet, 280; Daumas *Instruments scientifiques*, 24; Mortimer *French* 163; USTC 30443.

\$2,000 - 3,000



62

62

1605 ♣ RARE CALLIGRAPHY MANUAL BY DUTCH WRITING MASTER.
BOISSENS, CORNELIS DIRCKSZ. 1569-1635. *Gramato-Graphices. In quo varia scriptorae emblemata, Belgicis, Germanicis, Italicis, Hispanicis, Gallicis, et Latinis Characteribus exarata.* Amsterdam: [Cornelis Claeszoon], 1605.

Oblong 4to (230 x 337 mm). Engraved title [plate 1], and 47 engraved plates [most numbered, 2-48]; letterpress dedication dated February 1605. (Lacking 5 preliminary leaves, comprising the portrait of Prince Maurice, and the 8pp. letterpress preface and eulogies.) 18th-century vellum-backed boards, title hand-lettered on spine; vellum-backed folding case. Some spotting and wear to boards, hinge reinforced along gutter margin of title, internal soiling and a few spots, some soft creasing. *Provenance:* Early shelf mark on pastedown.

FIRST EDITION of the second of Dutch writing master Boissens's calligraphy books, engraved by Boissens himself, and written in Flemish, German, Italian, Spanish, French, and Latin styles and languages. Boissens occasionally presents alphabets, but more frequently demonstrates the styles through the use of well-known quotations. According to Marzoli, Boissens's three works are "of major importance in the development and perfection of calligraphy in the Netherlands during the latter part of the 16th and early 17th centuries." Copies of any of Boissens's works are rare at auction; OCLC locates only 2 copies of the present work. Bonacini 232 (citing only one copy, lacking 11 plates).

\$2,500 - 3,500



63

63

1598 ♣ "A PRECURSOR TO MODERN ETHNOGRAPHIC RESEARCH."
VECELLIO, CESARE. ca. 1521-1601. *Habiti Antichi et Moderni di diverse parti del Mondo.* Venice: Giovanni Bernardo Sessa, 1598.

2 parts bound in one, tall 8vo. (188 x 118 mm). Italic type. Illustrated with 418 superb woodcut engravings by Christopher Friedrich Krieger. Red morocco janseniste by Trautz-Bauzonnet with spine lettered in gilt, board edges double ruled, all edges gilt over marbling. Title page re-margined, lacking final blank. *Provenance:* Frederic and Anne Max (bookplate).

FIRST EDITION. This is among the most beautifully produced Italian books of the late 16th century, with the cuts printing beautifully and at a time when engraving and etching were fast supplanting woodcuts for book illustration. It is strangely, unaccountably, not present in the Hofer catalogue. The costumes are from all over the world including Asia, Africa, Greece, etc. and the descriptions, printed on the facing versos are revealing and generally accurate. Vecellio (ca. 1521-1601), a cousin of the Venetian painter Titian, is perhaps best known for the designs he provided Ororico Pillone and his son, Giorgio, for the fore edge bindings in their library. This was the first printing from these cuts, followed by a slightly enlarged edition in 1598. The costumes depicted are of encyclopaedic scope, both geographically and chronologically, and the images were collected from a variety of sources from classical books to oral narratives. It was widely influential. Eugenia Paulicelli, in *Mapping the World* writes "through the lens of the iconographic reproduction of dress and the accompanying text, Vecellio's book opens a window on to the complexity of Italian and European Renaissance culture. Illustrating how costume is linked to both intellectual and personal history, *Habiti* can be considered a precursor to modern ethnographic research." Lipperheide I, 21; Cicognara I, 311; Eugenia Paulicelli *Mapping the World in Cesare Vecellio*.

\$3,000 - 5,000



64

64

1598 ♣ DIETTERLIN'S CELEBRATED COLLECTION OF DESIGNS.
DIETTERLIN, WENDEL. c.1550-1599. *Architectura von Austheilung Symetria und Proportion der fünf Seulen.* Nuremberg: Balthasar Caÿmox, 1598.

Folio (362 x 274 mm). Etched title printed within architectural border, etched portrait of the author, 4 etched section titles; 195 etched plates, 9 text leaves in German, fol. 23 with half-page engraved illustration; text and plates consecutively numbered. Late 19th or early 20th century red morocco elaborately gilt surrounding central gilt royal arms, smooth spine gilt, edges gilt, stamp-signed by Gruel. Neatly rebacked preserving original spine, some light scuffing to spine and edges, very minor soiling to first leaf. *Provenance:* Arthur & Charlotte Vershbow (bookplate, their sale, Christie's New York, June 20, 2013, Lot 486).

FIRST COLLECTED EDITION OF DIETTERLIN'S CELEBRATED COLLECTION OF "DESIGNS OF GREAT ORIGINALITY" (Fairfax Murray).

Dietterlin's designs were first issued in parts starting in 1593, and were intended for jewelers, carvers, cabinet-makers and other craftsmen. According to Fowler, "the plates depict the most fantastic designs in the most lurid taste which show, for the most part, no regard for the possibility of execution in any building material." *Architectura* represents a departure from traditional Renaissance architectural theory, prioritizing fantastic ornament and the subjective imagination of the artist over the rules of proportion and construction favored by his predecessors. Though *Architectura* is not, strictly speaking, a pattern book, a few of Dietterlin's designs were executed, notably for the west entrance of Charlton House, Kent.

The edition included versions with German and Latin text, both published simultaneously. Variant issues are known with inconsistent numbering, but this conforms to the first issue, with: the etched title page lettered in the plate and bearing Balthasar Caÿmox's name only, the two columns on fol. 27 having 27 lines of text, and the reading "Columma" on the first line of folio 175. Fairfax Murray *German* 134; Fowler 105.

\$8,000 - 12,000



65

65

1611 ♣ INVENTIVE EMBLEM BOOK.
ROLLENHAGEN, GABRIEL. 1583-1619. *Nucleus emblematum selectissimorum, quae Itali vulgo impresas vocant.* Cologne (vol.II Utrecht): Crispin de Passe for Jan Jansson, [1611]-1613.

2 volumes in one, 4to (188 x 145 mm). General engraved title, engraved portrait of the artist for each part, 100 engraved circular emblematic plates, engraved sectional title, 100 engraved emblematic plates. (A few leaves with light spotting or stains, first two leaves mounted on stubs.) 18th-century mottled sheep, edges red (rebacked). Provenance: Charles François LaBarus (18th-century ownership inscription in French); Lord Ashburnham (shelf mark "28.C" on verso of flyleaf, sold 10 May 1898, lot 3222); John Slocum (pencil note); acquired from Goodspeed's Book Shop, 1988; Arthur and Charlotte Vershbow (bookplate; their sale Christie's New York, 20 June 2013, lot 676).

FIRST EDITION. Presumably copies were bound with the French text in part 2 only and without the date 1611 on the engraved title for part one are of an earlier issue; this copy conforms to the Praz copy. According to Benesch, this collection of emblems consists "of engravings of high inventive and decorative charm. Religious and moral truths (are) expressed in complicated imagery." And, according to Hofer it is also "A famous series of emblems which George Withers took over and published in England in 1635." See Benesch *Rubens to Daumier*, p. 28; Hofer *Baroque*, 118; Landwehr, *German* 510 and *Low Countries* 573; Praz, *17th-Century Imagery* I pp. 476-477 and II pp.141-42.

\$2,000 - 3,000



66

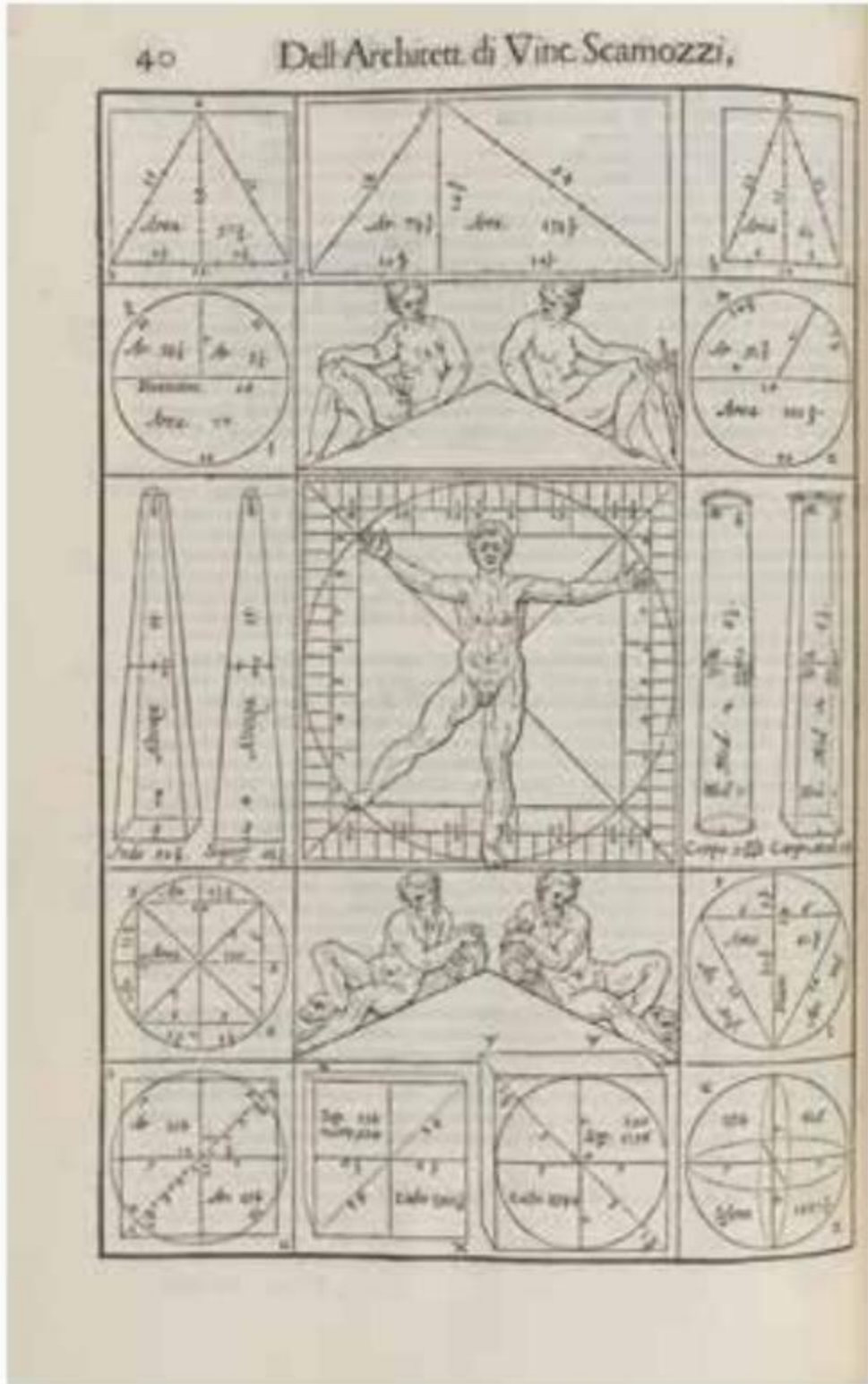
66

1615 ♣ ON HORSE BITS.
GEISSERT, JOHANN 1542–1611. *Ein Ritterlich und Adelich Kunstbuch.* Koburg: Caspar Bertschen, 1615.

Folio (408 x 280 mm). 14 text pages and 102 full-page woodcut illustrations of horse bits, one folding. Elaborate title in compartments surrounded by a wood-cut border comprised of five blocks depicting horses, riders and instructors within an architectural setting, with two armorial coats-of-arms, large woodcut armorial tailpiece. Several plates cropped, some spotting, staining and offsetting. Modern green vellum with red morocco lettering piece.

Very large horse bits, all cut on the plank in wood, and arranged by country. Along with the illustrations are two lengthy explanations of their uses for the different horses. The woodcuts are divided into two sections describing bits used in Germany and those used in Spain and Turkey, revealing interesting differences in the designs and sizes for those used for the larger horses of Northern Europe contrasted with the Arabians of Spain, Turkey and the Arab countries. There were many German horse bit books published in the late 16th century, although this work is uncommonly found today.

\$3,000 - 4,000



67

67

1615 ♣ THE LAST GREAT ARCHITECTURAL TREATISE OF THE RENAISSANCE.
SCAMOZZI, VINCENZO. 1548-1616. *L'Idée della architettura universale.* Venice: Giorgio Valentino, 1615.

Folio (340 x 225 mm). Two parts in one volume with two engraved title pages, one printed tavola. Eight double spread engravings (three woodcut and five engraved), 78 full page illustrations and 39 woodcuts, 18 woodcut head pieces, and many historiated initials throughout. Some light spotting, more to preliminary and final leaves. Some of the plates, as usual, have been folded to fit. Old calf with gilt fillets on covers, spine decorated and lettered in gilt. *Provenance:* "Della Biblioteca Rossi" (bookplate).

FIRST EDITION. Next to the *Quattro libri* of his teacher Palladio, this was the most influential architectural book of the seventeenth century and certainly "the bulkiest architectural treatise written in Italy" (Wittkower). Like Ramelli, Scamozzi paid for its production himself and also like Ramelli, he oversaw the production and design and probably cut most of the woodcuts (signed by him). The text and marginal notes are set in roman, the numerous Latin quotations in italic. He intended to write ten books but only Books I-III and VI-VIII were completed by 1615, although fragments were incorporated into later printings from his working mss. Millard calls this "The last, the longest and the most ambitious of the Renaissance treatises on architecture, the Idea constitutes a summa of Renaissance thought." Millard *Italian* 123, Cicognara 651. Wittkower *Architectural Principles in the Age of Humanism*, p. 123

\$4,000 - 6,000



68

68

1615 ♣ MOST COMPLETE EDITION.
PHILOSTRATUS. c. 170s – 240s AD. VIGENÈRE, BLAISE DE. 1523–1596. ARTUS D'EMBRY, ARTHUR. ca. 1550- ca. 1615. *Les Images ou tableaux de platte peinture.* Paris: Veuve d'Abel Langeleret Veuve M. Guillemot, 1615.

Folio (429 x 277 mm). Engraved frontispiece after Jaspar Isaac, engraved headpiece to dedication, 68 large, engraved illustrations after Isaac (10) and Antoine Caron (58), woodcut initials and decorations. Ruled in red. Dedication page creased, Y1 with tear repaired with tape. Contemporary calf triple ruled in gilt on covers, spine with 6 raised bands forming 7 compartments, lettered in one with the remaining decorated with a central "Auspice Maria" or monogram with the initials AM) device. Repairs to spine, corners and board edges.

MOST COMPLETE EDITION, proceeded by an un-illustrated 1578 edition and a 1609 edition with only 58 plates. The work described a series of paintings ("imagines") reportedly seen at Naples by Philostratus. A translation was first published in 1578 with no illustrations; 58 commissioned for the 1609 edition after drawings by Louis Caron and engraved by Leon Gaultier and Thomas de Leu. Jaspar Isaac of Amsterdam added ten more for this 1615 edition, most in the school of Fontainebleau style that, according to Hofer, "continued to be much admired and imitated throughout the century." The 1637 edition is basically the same, but it does indeed contain some differences; many of the headings have been reset and with occasional repagination. Both editions are exceedingly beautiful, belying any notion that no books of any distinction were produced in the seventeenth century. Landwehr *Romantic Emblem Books* 688; Sandys I, 336; Hofer *Baroque* 23.

\$3,000 - 4,000



69

69
1618 ♣ A PLETHORA OF FUGGERS.
CUSTOS, DOMINICUS. 1560–1612. *Fuggerorum et Fuggerarum quae in familia natae*. Augsburg: Andreas Aperger, 1618.

Folio (458 x 307 mm). Engraved title, dedication and 127 plates. Plate 9 (and description of 10 on verso) with approximately 3-inch closed tear, occasional staining. Late 19th century French red morocco gilt, spine with six raised bands labelled in one compartment and decorated in gilt in those remaining, all edges gilt.

The second, greatly expanded edition, and one of the great illustrated books of the Baroque. The suite of 127 lovely engravings commemorates the great Fugger merchant banking family of Augsburg, a dynasty founded by Jakob Fugger (d. 1469) celebrated for their dealings with European monarchs from the Medici to the Habsburgs. Commissioned by the the Fuggers in 1616, The book contains 127 full page portraits of the men and women of the family, the portraits arranged by generations, brothers and sisters grouped together, along with the wives. Each accompanied by appropriate heraldic insignia and displayed within architectural frames. The title page shows the array of virtues, populated by figures of fama, gloria, aeternitas, virtuti, honori, etc. expressing the Fugger ideals. At the bottom of the title page, an inscription credits “Dominicus Custodis Antwerpianus” with the design and cutting of the plates. Lipperheide Da8.

\$2,000 - 3,000



70

70
1618 ♣ THREE DUTCH EMBLEM BOOKS BY DANIEL HEINSIUS BOUND IN ONE.
HEINSIUS, DANIEL. 1580-1655. *Nederduytsche poemata*. Amsterdam: Willem Jansz Blaeu, 1618.

4to (223 x 170 mm). Engraved title page, engraved dedication to Jacob van Heemskerck, 64 engraved emblems and vignettes; woodcut initials and head-pieces. Later vellum, title hand-lettered on spine. Covers slightly bowed, a few short tears, one with loss of a few letters. *Provenance*: “N. Posthumus den Hang” (note dated 1917 on rear pastedown); Francis Beach White (signature, Boston 1919).

Second edition, including engravings from the de Passe workshop of Hensius's emblems from two of his earlier works (*Het Ambacht van Cupido* and *Emblemata amatorial*). Emblem 30 is signed by Simon van de Passe, and emblems 38, 41, and 42 are signed by Blon. De Vries 29; Landwehr *Low Countries* 196; USTC 1032301.

[Bound with:]
HEINSIUS, DANIEL. *Lof-sanck van Jesus Christus, den eenigen ende eewige sone Godes*. Amsterdam: Willem Jansz Blaeu, 1616. Title printed in red and black, engraved device on title page; 48 engraved emblems. *FIRST EDITION*. Landwehr *Low Countries* 293.

[And with:]
BRUNE, JOHAN I DE. *Emblemata of zinne-werck: voorghestelt, in beelden, ghedichten, en breeder uijt-legginghen tot uijt-druckinghe, en verbeteringhe van verscheijden feijlen onser eeuwe, Iohannis de Brune I. C.* Amsterdam: Jan Evertsz II Cloppenburgh, 1636. Engraved title, 51 half-page copper-engraved plates; woodcut initials.

FIRST EDITION with designs for Brune's emblems after Adrian van de Venne, engraved by Willem van de Passe, Jan Gelle, Christoph Le Blon, Albert Poet, and Jan Swelinck. The engravings depict scenes from daily 17th-century Dutch life, showing interiors inhabited by figures in contemporary costume. “One of the most splendid emblem books ever produced,” according to Porteman. Landwehr *Low Countries* 86.

\$5,000 - 8,000

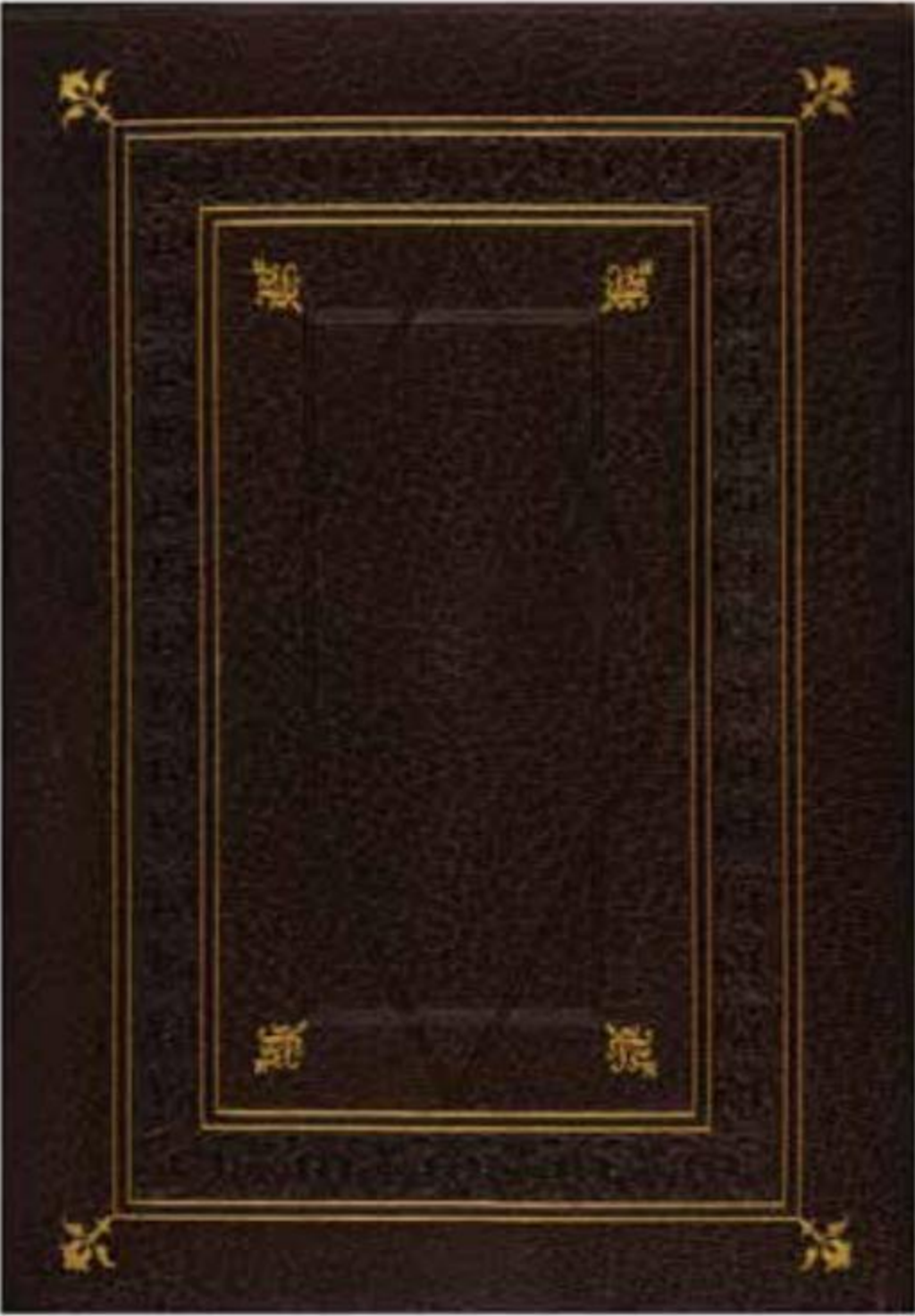


71
1620 ♣ WITH REFERENCE TO GALILEO'S NAMING OF JUPITER'S MOONS.
BONARELLI, PROSPERO 1588-1659. *Il Solimano, Tragedia...* Florence: Pietro Cecconcelli, 1620.

4to (217 x 160mm). Engraved title, 5 double-page plates by Jacques Callot after the designs of Giulio Parigi. Early vellum, spine titled in manuscript. Marginal repairs to title, quire A, and some plates, plates folded and mounted on tabs, final plate cropped close at bottom margin. Very mild staining, front joint started (2cm) but firmly sound. *Provenance*: Honofrio Turnatari (early and very faint owner inscription on title). H. P. Kraus (bookplate, their sale Sotheby's New York 4 December 2003, lot 93).

FIRST ILLUSTRATED EDITION of one of the 17th century's most famous theatrical dramas. Each of five acts is preceded by an etching depicting its main event played against the same set with only the statues in the niches changing. Settings were adopted by Callot from a design of Bernardo Buontalenti for the marriage festivities of Ferdinand I and Christina of Lorraine. The title page shows Soliman standing between two pedestals heaped with trophies and the last depicts scenery consumed by flames. The woodcut on the final page shows Jupiter with its four satellites (all then known) within the Medici arms and “alle stelle Medici” below printer's name referring to Galileo naming his discovery of Jupiter's satellites in 1610 to honor Cosimo II de' Medici, Grand Duke of Tuscany. Bechtel, Callot, 19-20, pl. 76-78, Piantanida 3870, Cicognara 1086, Gamba 1810.

\$5,000 - 8,000





72

1620 ➤ GOLDEN FLEECE, PRINTED ON VELLUM, THE HOE-VERSHPBOW COPY.

[GOLDEN FLEECE]. *Constitutiones Ordinis Velleris Aurei e Gallico in Latinum Conversae*. Translated by Nicolas Grudius (1504-1570). [Antwerp: Plantin-Moretus, ca 1620].

4to (252 x 178 mm). *PRINTED ON VELLUM*. Two full-page engravings by Cornelis Galle of the arms of Spain and the Insignia of the Order, engraved initials, head- and tail-pieces. 20th-century brown blind- and gilt-paneled morocco, stamp-signed by the Club Bindery, 1903 (covers slightly bowed, tiny split at head of upper joint with small portion of the spine reattached, joints slightly rubbed). *Provenance*: Robert Hoe (bookplate, gilt monogram on pastedown; his sale Anderson, 24 April 1911, lot 810); sold Sotheby's April 14, 1958, lot 270; Arthur & Charlotte Vershpbow (bookplate; their sale, Christie's New York, June 20, 2013, lot 531).

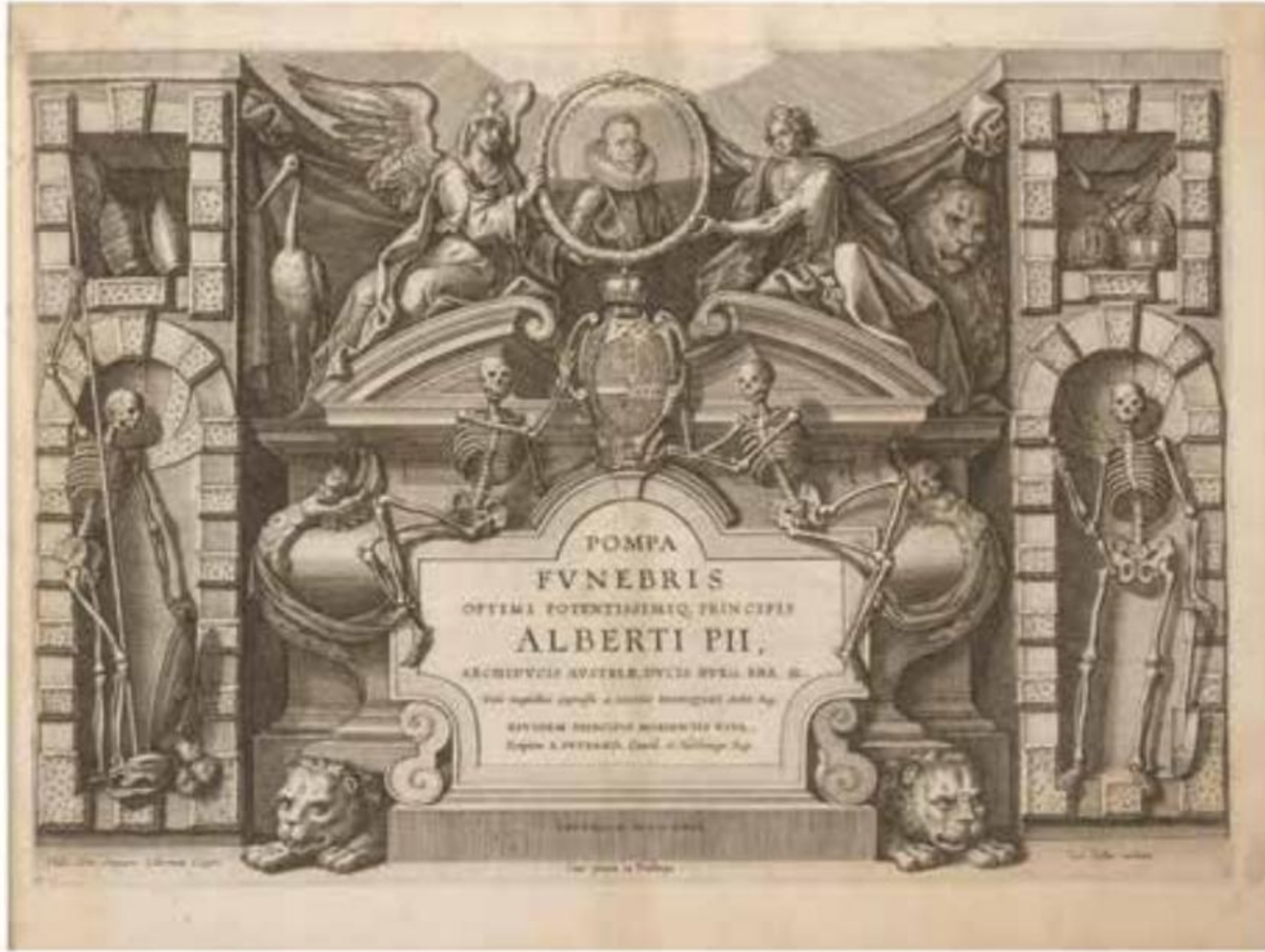
There are four Latin editions of the *Ordinances of the Golden Fleece*, most likely translated by Dutch poet Nicolas Grudius who was, at the time, the treasurer of the order, all without date or place of printing.

Two sixteenth-century editions traditionally ascribed to Plantin at Antwerp are thought by Voet to have been printed by fellow Antwerp printer Guillaume Silvius. The present edition is more confidently ascribed to Moretus of Antwerp.

The Order of the Golden Fleece, founded by Philip, Duke of Burgundy, in 1429, was the most distinguished knighthood in the Holy Roman Empire, which limited the number of knights to twenty-four. At the time of the present edition's publication, the Duke of Arenberg was a knight of the order, and it is likely that it was printed by Moretus for members of the order only. Van Praet records 3 other copies, and USTC records only 7 copies (not including the present copy). The work, intended for distribution among the knights of the Order, was therefore printed in a very small edition, and the book was rare from the time of publication. We find only one other copy at auction in over 60 years. Brunet Supp. I:291; USTC 1007848; Van Praet V:161-2.

\$8,000 - 12,000





73

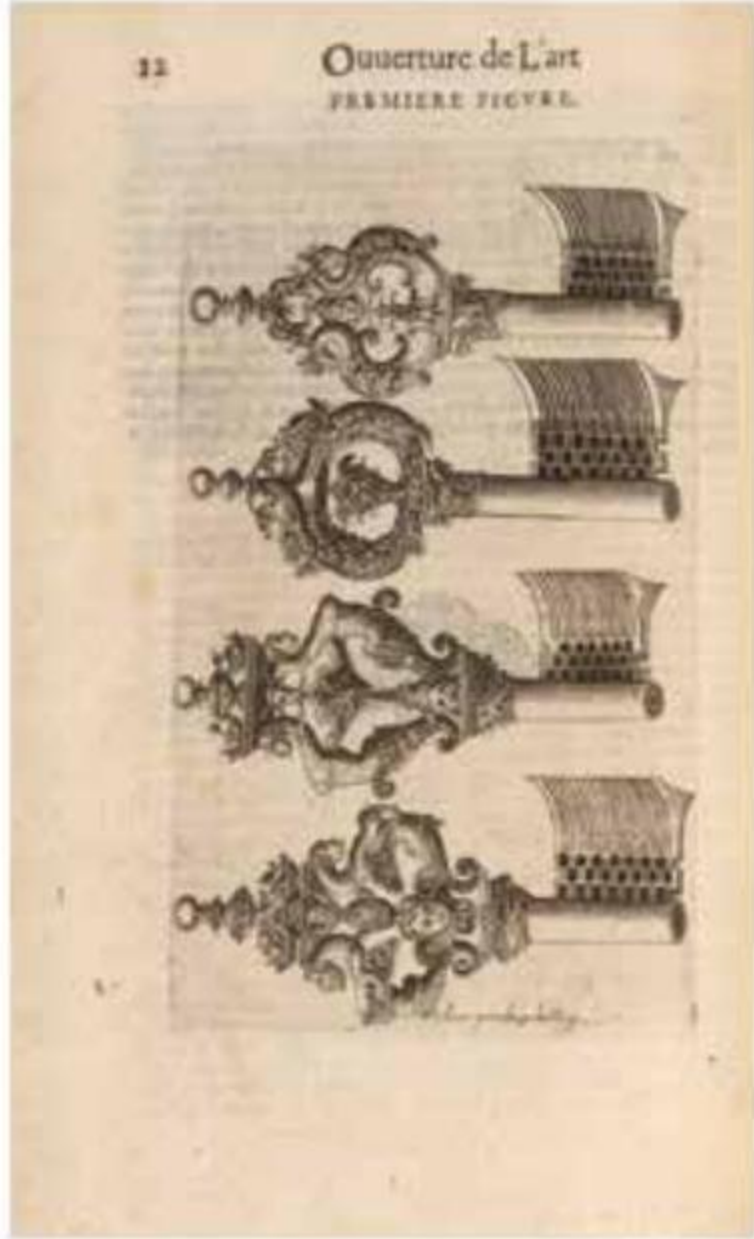
73

1623 ✎ GOURARY COPY OF A BRUSSELS 1623 FÊTE BOOK.
PUTEANUS, Erius. *Pompa Funebris optimi potentissimiq. principis Alberti Pii, archiducis Austriae, ducis Burg. Bra. &c. Veris imaginibus expressa a Iacobo Francquart Archit. Reg. Eiusdem principis morientis vita, Scriptore E. Puteano, Consil. et Historiogr. Reg.* Brussels: Henri Hasten, 1623.

Oblong folio (310 x 405 mm). Engraved title page, 64 copperplate engravings (2 folding); with 12 leaves preliminary text in Latin, French, Dutch and Spanish. Contemporary mottled calf gilt. Some light wear, some plates browned or spotted. *Provenance:* Anne Therese Ph. D'Yve (armorial bookplate); Paul and Marianne Gourary (bookplate, their sale, Christie's New York, June 12, 2009, lot 58).

A series of plates commemorating the March 12, 1622 funeral proceedings for Albert VII (1559-1621), Archduke of Austria, with plates engraved by Cornelis Galle after Jacques Francquart. Many of the plates depict the various participants in the funeral proceedings in Brussels. Royal historian Puteanus's eulogy comprises a portion of the text, the French translation of which was by Philippe Chifflet; the rest describes the ceremony and funeral layout. Berlin 3162; Landwehr 69; Muller 1451; Vinet 622.

\$3,000 - 5,000



74

74

1627 ✎ BEAUTIFULLY ILLUSTRATED FRENCH WORK ON LOCKSMITHING.
JOUSSE, MATHERIN. (1607-1692). *La Fidelle Ouverture de l'art de Serrurier ou l'on void les principaux preceptes. Desseings et figures touchant les experiences et operations dudit Art.* La Fleche: Georges Griveau, 1627.

Folio (304 x 203mm). Etched title with 65 numbered woodcuts and etchings, some full-page and 1 large and several small unnumbered etchings and cuts; numerous head- and tail-pieces. Tall and fresh copy, with the etchings in excellent impression. Dark red morocco with inner gilt dentelles by Lortic, all edges gilt. Minor finger soiling and foxing, front free endpaper started at bottom. *Provenance:* Baron Franchetti (bookplate, his sale Porquet, Paris 2 June 1890, lot 115).

FIRST EDITION of this beautifully illustrated work on the art of the locksmith, beginning with an account of the apprentice's duties. There follow instructions for the making of simple locks, proceeding with more complicated designs, each accompanied by a woodcut diagram of the interior and an etching of the keyhole scutcheon and covering plate. Among numerous other examples are the notable depictions of prosthetic devices, among the earliest to show artificial limbs (p. 124). Jousse was both a locksmith and a carpenter, best known for the present work and for the French translation of Pelerin on perspective. A beautiful and large copy of this iconic title. Rothschild 267.

\$6,000 - 9,000



75

75

1629 ✎ TEACHING A KING TO RIDE.
PLUVINEL, ANTOINE DE. 1552-1620. *L'Instruction du Roy en L'exercice de monter é Cheval.* Paris: Mace Rouette, 1629.

Folio (397 x 259 mm). Text in French and German. Engraved double page title, 4 full page portraits, 52 double page engravings, 6 full page plates (here folded and mounted to guards) of bridles. The third folding plate with a neatly repaired closed tear, touching woodcut border and image. Green morocco, covers triple ruled in gilt, spine in compartments lettered or decorated in gilt, all edges gilt, signed on lower front inner dentelle "Champs" (probably Victor Champs 1844-1912). *Provenance:* Albert Pascal (bookplate); Baron Stanislas Fernand Urse de Taisne de Raymonval (bookplate).

The most famous early work of equestrian instruction, written for and dedicated to Louis XIII. Antoine de Pluvinel developed a plan to establish a riding academy under the reign of Henry III, and the academy opened under the reign of Henry IV, originally situated in the Faubourg St. Honore. Louis XIII completed the initiative, and it was to his memory that Pluvinel wrote *le Menage royale* which appeared in 1623 three years after his death. The first edition with the new title of *L'Instruction* appeared in 1627 featuring a suite of fine double page engravings by Crispin de Passe showing the king being instructed in the art of riding. The plates were first issued in 1623 with the text edited by J.D. Peyrol, "serviteur domestique", from an incomplete and inexact manuscript of his master. It was considered (according to Goldschmidt) "sans valeur" and a revised text by Rene de Menou, a friend of Pluvinel, was published by Michael Nivelles in 1625 with the same de Passe plates. This 1629 edition contains this revised text with a new German translation, and the plates are now surrounded by new architectural borders. This copy is complete with the four portraits, 50 numbered and 2 unnumbered double-page plates, and 6 folding plates, all engraved in copper, of bridles. Franken, *L'Oeuvre gravé de van de Passe* (1881).

\$2,000 - 3,000



76

76

1637 ✎ FANTASTIC STAGE DESIGNS FOR AN OPERA, PLATES BY STEFANO DELLA BELLA.
COPPOLA, GIOVANNI CARLO. 1599-1652. *Le nozze degli dei favola ... rappresentata in musica in Firenze nelle reali nozze de ... Ferdinando II e Vittoria Principessa d'Urbino.* Florence: Amadore Massi & Lorenzo Landi, 1637.

4to (240 x 175). Etched title page and seven double-page etched plates by Stefano della Bella after Alfonso Parigi. Tiny repaired wormhole in margin of engraved title. Modern vellum antique. *Provenance:* Professor John Ramsay Allardyce Nicoll (bookplate).

FIRST EDITION of the libretto by Coppola for a production celebrating the marriage of Ferdinand II de Medici to Princess Vittoria della Rovere of Urbino. The story is a celebration of the wedding of Vulcan to Venus. The etchings were rendered by Stefano Della Bella after set designs by Alfonso Parigi. Della Bella succeeded Callot as the artist in residence at the Florentine Medici court. These etchings created for the libretto after designs by Alfonso Parigi, commemorate the fantastical and allegorical masque celebrating the marriage of Venus and Vulcan, who provided the symbolic and allegorical stand-ins for the real marriage of Grand Duke Ferdinando II de Medici to Princess Vittoria della Rovere of Urbino on 8 July, 1637. The etchings by della Bella are also the only surviving record of Parigi's remarkable designs for the staging of Coppola's opera with the choreography by Agnioli Ricci. It the last opera to be staged in the Medici court theatre at the Pitti Palace in Florence. Cicognara 1445; Nagler; *Theatre Festivals of the Medici*, pps. 162-74; Watanabe 1285

\$3,000 - 5,000



77

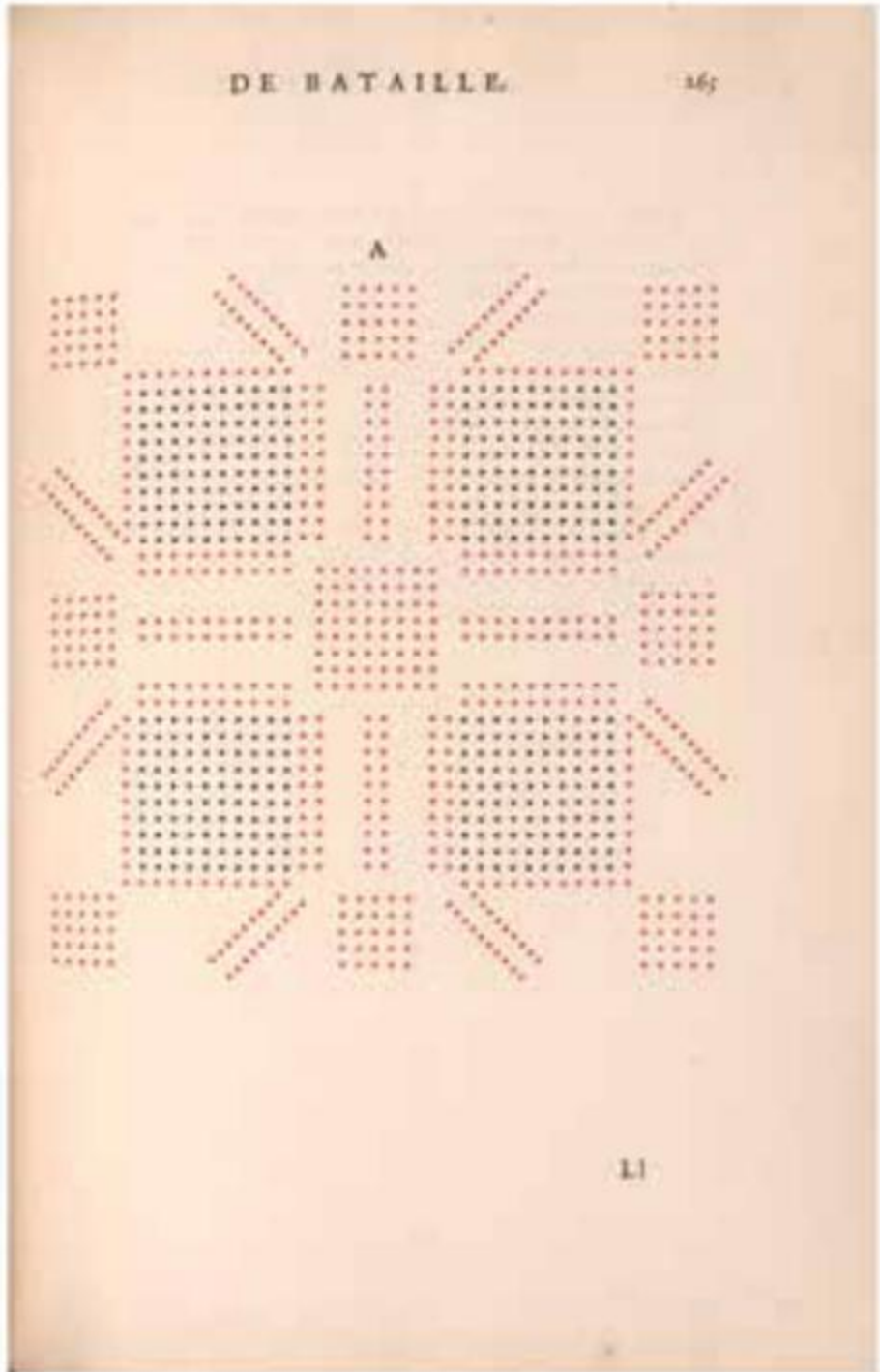
77

1645 ♣
GOLTZIUS, HUBERTUS. 1526-1583. *Icones imperatorum Romanorum, ex priscis numismatibus ad viuum delineatae, & breui narratione historicâ illustratae per Hubertum Goltzium*. Caspar Gevartius, editor. Antwerp: ex officina Plantiniana, Balthasar II Moretus, 1645.

Folio (364 x 228 mm). Engraved allegorical title page after Rubens by Cornelis Galle the elder; 144 chiaroscuro woodcut portrait medallions printed in brown and black from two blocks each (with 9 empty woodcut roundel frames for portraits that were never completed). Letterpress half-title, woodcut printer's device on last leaf, a few woodcut initials and tail-pieces. Contemporary brown morocco, sides with gilt-ruled border, spine in 7 compartments with 6 raised bands, gilt-lettered in one, the rest with gilt ornaments, board edges and turn-ins gilt. Hinges tightened, some offsetting of woodcuts, a few quires browned or spotted.

A revised reissue of the 1557 first edition of Goltzius's work, edited and expanded by Caspar Gevartius, with illustrations printed from new blocks. The woodcuts, somewhat of an anomaly in 17th-century book production which favored engraved plates, were cut by Christoffel Jegher based on coins from Golzius's personal collection. Added to this edition are ten additional medallion portraits of the Austrian emperors, from Albrecht II through Ferdinand III, who was the emperor of the Holy Roman Empire at the time of publication. Also present are the fine presswork and typography of the Plantin press. Brunet II:1653; Cicognara 2568; Graesse II: 113.

\$3,000 - 4,000



78

78

1647 ♣ **TYPE AS ILLUSTRATION OF GRAVE MATTERS.**
LOSTELNAU, COLBERT DE. 1754-1800. *Le Mareschal de Bataille*. Paris: Estienne Migon, 1647.

Folio (345 x 244). Title and typographic diagrams printed in red and black. 47 (of 48) engraved plates of soldiers drilling with musket and pike. A few tiny wormholes along fore margin of first third of quires, a few leaves soiled or stained; generally quite clean and fresh. Contemporary calf, spine lettered and decorated in gilt. Rebacked, saving much of original spine laid down, board edges and other repairs to leather.

FIRST EDITION of this superb, privately printed military manual displaying the disposition of troops (infantry, calvalry, red) and cavalry(yellow) by displaying each as separately printed, perfectly registered, squares, dots and rectangles in different colors to illustrate the deployment of troops in various battle formations. There are over 400 diagrams, each perfectly registered, of various formations, with several folding woodcut plates. Also present is an engraved plate section of French military personnel in contemporary uniforms demonstrating the use of musketry and pike (lacking one plate, p. 52) that, according to Jahms and Lipperheide were based on the original designs of Jacob de The Hague, 1607). This was, and still remains, the primary source of 17th century French army tactics. Jahns II, p. 1293; Lipperheide 2080.

\$1,000 - 1,500



79

79

1648 ♣ **ON THE HISTORY OF CHIVALRY.**
VULSON DE LA COLUMBIERE, MARC. died c. 1658–1665. *Le vray Theatre d'Honneur et de la Chevalerie*. Paris: chez Augustin Courbé, 1648.

Folio (359 x 234 mm). 2 volumes bound in one, titles printed in red and black, woodcut initials, head and tailpieces. 4 full page plates and 6 double page or folded plates, 4 smaller engraved plates within text. Some toning and spotting, a few marginal tears or paper flaws. First engraved title mounted, bound without the repeated portrait. Contemporary vellum over boards, tooled in blind on both covers and spine. Vellum split at front joint. *Provenance*: Johannes Burman (ex libris signature dated 1735); Charles-Marie-Christian de Biençourt (bookplate); Biençourt-Poncins (bookplate); Jean A. Bonna (bookplate and his sale Bergé Paris 26 April, 2017, lot 75).

FIRST EDITION. A true encyclopaedia covering the history and practice of the traditions and arts of chivalry. It provides descriptions, rules, origins, tradition, habits and customs, practices, and protocol of tournaments, carousels, ring races, combats, jousts, and all regulations accompanying the sporting and festive practices of ancient chivalry.

The illustration includes two title-frontispieces, one of which is engraved by Regnesson after Chauveau; a plate featuring the arms of Cardinal Mazarin signed "C" [Chauveau]; a beautiful portrait of the author drawn by Nanteuil and engraved by Regnesson; 4 fold-out plates hors-texte showing combats and tournaments; a beautiful, unsigned view of the Carousel held at the Place Royale in Paris from April 5th to 7th, 1612; and the famous plate titled "The Combat of a Dog against a Gentleman" who had killed his Master, made at Montargis, engraved by René Lochon. Also included is a vignette with the author's engraved coat of arms, and 4 headpiece vignettes, three of which are signed by François Chauveau and one by "M. L." (Michel Lasne). The majestic perspective view of the Place des Vosges is particularly remarkable. Brunet V:1389 "Ouvrage très curieux et fort recherché".

\$3,000 - 5,000



80

80

1655 ♣ **ALL THE MYTHS FIT TO PRINT.**
MAROLLES, MICHEL DE. 1600-1681. *Tableaux de Temple des Muses*. Paris: Antoine de Somaville, 1655.

Folio (357 x 239 mm). Folding engraved title, portrait and 58 engraved plates of mythological scenes. Engraved title mounted, a few leaves stained, bookplate pasted to verso of title. Contemporary calf, central coat of arms gilt on both covers. Rebacked. *Provenance*: Charles Lord Halifax (arms on covers and bookplate).

FIRST EDITION of this very fine series of plates after Diepenbeek's designs, illustrating Michel de Marolles' fifty-eight adaptations of classical fables. Brunet III:1143

\$2,000 - 3,000



81

81
1658 ♣ ONE OF THE GREATEST ENGLISH ILLUSTRATED BOOKS OF THE 17TH CENTURY
DUGDALE, WILLIAM. 1605-1686. *The History of St. Paul's Cathedral in London, From its Foundation untill these Times*. London: Thomas Warren, 1658.

Folio (333 x 223 mm). Title printed in red and black, engraved portrait of the author by Wenceslaus Hollar, 44 engraving plates by Hollar, (including one large folding, 11 double-page, 30 full-page and one half-page text illustrations), one full-page plate, woodcut initials, head- and tail-pieces. 17th-century vellum gilt, central arabesques within border of fillets a small roll tool and floral corner pieces, gilt edges, remnants of silk ties. Slight bowing. A few plates trimmed closely, some light mostly marginal browning.

FIRST EDITION. A classic early history of St. Paul's Cathedral, tracing the development of the site from its origins through the author's own time. The work provides valuable insight into the architectural evolution, rebuilding campaigns, and historical significance of one of London's most important ecclesiastical landmarks. It is an important source for the study of English church history and early modern London. The book was praised for the publisher's innovative performance of combining full-page plates and letterpress on the same sheet. BAL *Early Printed Books* 933; Pforzheimer 341; Wing D-2482.

\$3,000 - 5,000



82

82
1670 ♣ THE BERAINESQUE STYLE.
BERAIN, JEAN 1640-1711. *Ornemens inventez par J. Berain et se vendent Chez ledit Autheur aux galleries du Louvre* [& title] *Desseins de Cheminées dediez a monsieur Jules Hardouin Mansard* [& other works]. Paris: Chez l'Autheur aux Galleries du Louvre, c. 1670–1700.

Large folio (505 x 357 mm). 101 plates featuring 105 engravings by Benard, Daigremont, Dolivar, Giffart, Le Pautre, Scotin and others. Eighty-eight of the larger plates bear early manuscript numbering in the outer blank corners. Occasional minor soiling, staining or spotting. Contemporary vellum over boards. Vellum soiled and stained. *Provenance:* Weinberger (exlibris signature in two places on title: once in the outer margin, preceded by “senator”, another just inside the plate preceded by illegible initials but followed by “del.”).

FIRST EDITION, FIRST ISSUE. This Sammelband represents the rare first state of Berain's oeuvre, issued directly from his apartments in the Galleries du Louvre. Unlike later collected editions (c. 1711), these plates appear with the artist's own imprint and notably without the royal privilege. Such issues were often distributed to visiting diplomats, fellow artists, and high-ranking architects, explaining the volume's early migration to the Germanic states where the “Berainesque” style became the gold standard for palace interiors. The collection is distinguished by its scale; while the primary suites are printed on expansive Grand Folio sheets, the volume includes 15 interleaved plates of a considerably smaller format, bound in to complete the artist's thematic sequences. Berlin Cat. 343; Roger Armand-Weigert, *Jean Berain 1640-1711* (1933).

(An itemized list of plates can be made available upon request.)

\$4,000 - 6,000



83

83
1673 ♣ WIDELY VIEWED AS DE HOOGHE'S MASTERPIECE.
WICQUEFORT, ABRAHAM DE. 1606-1682. *Advis fidelle aux veritables Hollandais. Touchant ce qui s'est passé dans les Villages de Bodegrave & Swammerdam & les cruautés inouïes que les Français y ont exercées*. The Hague: P. and F. Steucker, 1673.

4to (233 x 173 mm). 10 illustrations on 8 folding engraved plates by Romeyn de Hooghe. Mottled calf, covers with central gilt-stamped coat of arms, spine in 6 compartments, one lettered in gilt and the remaining decorated in gilt, edges decorated in red and green. Housed in a fine fitted case. *Provenance:* Leonard du Bus de Gisignies (coat of arms gilt on both covers); George Montandon (bookplate).

FIRST EDITION, of this Dutch illustrated classic of the horrors of war, celebrated by artists as diverse as Callot, Goya and Otto Dix. The eight folding plates contain ten scenes (two on each of the final plates) of the violence attending Louis XV's invasion of Holland in 1672. Wiqueford was a respected Dutch historian, and the plates are certainly the strongest ever drawn by the prolific de Hooghe with no act of savagery ignored or obscured. Along with Petter's book on wrestling issued the following year, widely viewed as De Hooghe's masterpiece. A *FINE COPY*. Landwehr *de Hooghe* 30.

\$2,000 - 3,000



84

84
1674 ♣ WRESTLING DEPICTED BY ROMEYN DE HOOGE.
PETTERS, NICLAUS. *Der Kunstliche Ringer...* Amsterdam: JJ van Waesberge, 1674

4to (241 x 180 mm). Printed in black letter with 71 full page engraved plates. Minor spotting, more so to text. Contemporary marbled boards, rebaced in calf. Boards rubbed. *Provenance:* Jens Wolff (bookplate).

FIRST EDITION IN GERMAN, published the same year in Dutch. Beginning his career as a wine merchant, Nicolaes Petter mastered a style of hand-to-hand fighting known as luctorius. In his day, he was unbeatable. He shared his knowledge of this more cultivated form of wrestling with the Dutch gentry. Landwehr *de Hooghe* 39.

\$4,000 - 6,000



85

85
1675 ♣ EXLIBRIS SIR ROBERT JONES, FOUNDER OF MODERN ORTHOPAEDICS.
PETTER, NICOLAES. 1624–1672. *Manuscript Compendium from Petter's Worstel-Konst* [Amsterdam?], c. 1675–1690.

4to (313 x 195 mm). Sixty-five original pen-and-ink drawings copying Romeyn de Hooghe's etchings on paper, ruled, trimmed and mounted on contemporary laid-paper sheets. Accompanying Dutch text in a fluent, consistent secretarial hand, inscribed directly onto the mounting sheets beneath the images. Edge browning with some chips and small tears, the browning creeping into the margins at varying levels. Contemporary calf, covers ruled in gilt, spine decorated in gilt. Rebacked with original spine laid down. *Provenance:* Sir Robert Jones, Bart. (1857–1933), the renowned Liverpool surgeon and founder of modern orthopaedics (bookplate).

A compelling artifact, presumably created by or for a student of martial arts, from the library of a renowned innovator in orthopaedic medicine. While earlier wrestling traditions (such as von Auerswald's 1539 *Ringer-Kunst*) depicted contests between "smiling" partners, Petter's work—masterfully rendered here in pen and ink—depicts the violent reality of 17th-century urban defense. The drawings, based on the dynamic etchings of Romeyn de Hooghe, show a gentleman defending himself against "vagabonds" in the streets of Amsterdam. The suite is complete across all thirteen sections, including the critical defenses against knife attacks in the final plates.

The inclusion of this manuscript in the library of Sir Robert Jones is of considerable significance. As a surgeon who revolutionized the treatment of joint injuries—most notably through his pioneering use of radiography and his development of the eponymous "Jones Fracture" and "Robert Jones Bandage"—Jones's interest in this manual was all but certainly professional.

\$3,000 - 5,000



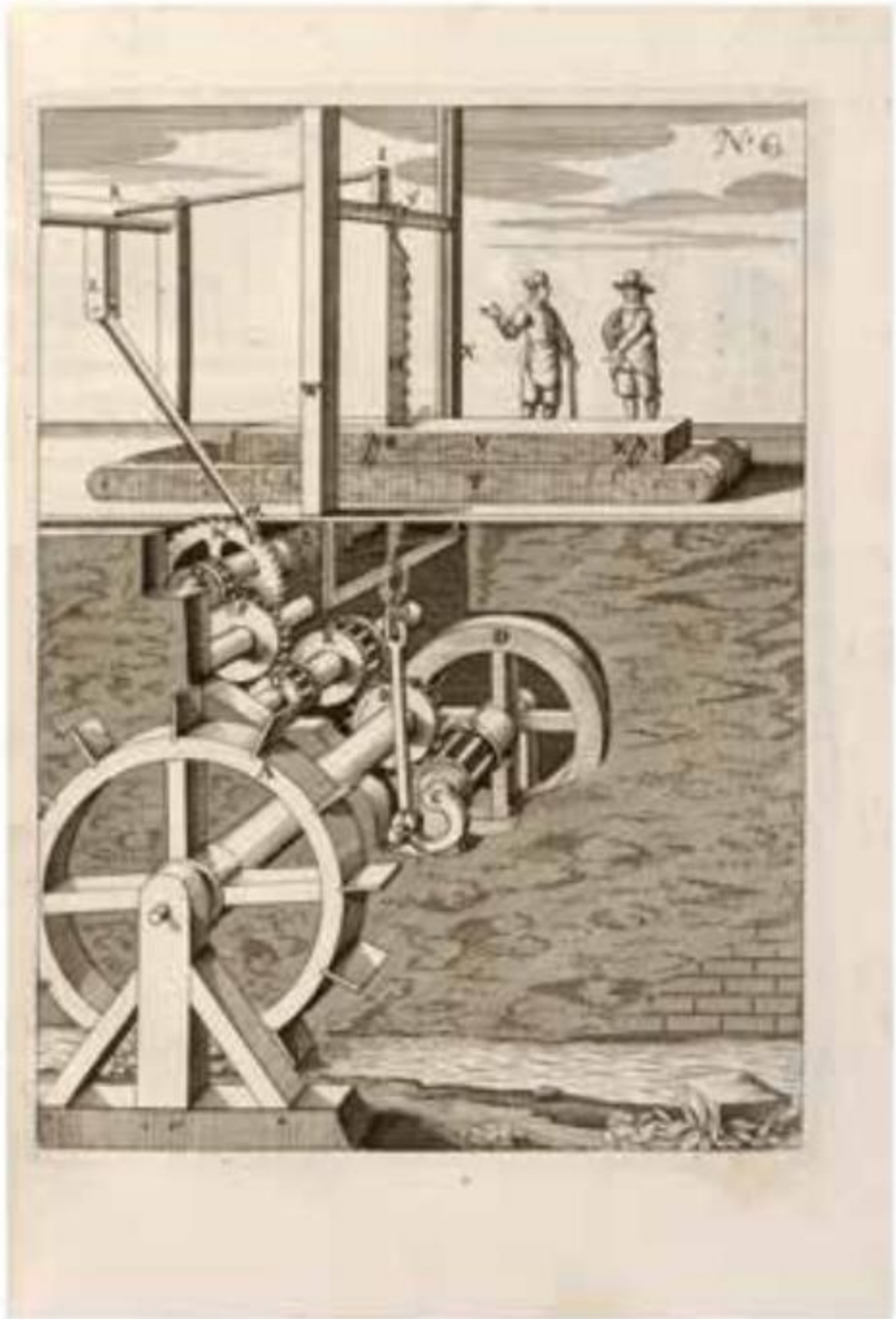
86

86
1681 ♣ THE FIRST BOOK ON SHELLS IN ORIGINAL BOARDS.
BUONANNI, FILLIPO. 1638–1723. *Ricreatione dell'occhio e della mente nell'osservation' delle chioccioline...* Rome: Per il Varese, 1681.

2 volumes bound in one, small 4to (252 x 197 mm). 3 engraved titles, 3 engraved subtitles and 110 full page engraved plates, 2 engraved plates within text. A few small marginal tears, occasional toning or soiling, overall, quite clean, fresh and UNCUT. Original publisher's boards, housed in a fine case. Discreet repairs to spine.

FIRST EDITION of the first book of any size restricted to molluscs. Among the most beautiful and complete of the Baroque shell books, this is a remarkable survival in original cartonnage of the earliest work to be devoted entirely to the study of shells. Nearly 450 different specimens are represented with detailed engravings preceded by descriptive texts. The three extraordinary frontispieces are the work of Giovanni Francesco Venturini (1650-1710), the first and third--the title plate and introduction to the third section-- are, depicting Poseidon in his conch shell chariot drawn by seahorses and dolphins with borders adorned by mermen and folks collecting. The second is an Archimboldo like grotesque consisting entirely of shells. Buonanni was a Jesuit polymath and disciple of Athanasius Kirchner whose erroneous belief in the spontaneous generation of mollusks is supported in this book. *Dance Shell Collecting* 42; *Hofer Baroque* #34; Nissen ZBl.

\$2,000 - 3,000



87

87
1686 ♣ POPULAR GERMAN MACHINE BOOK.
BÖCKLER, GEORG ANDREAS. 1664-1698. *Theatrum machinarum novum, exhibens aquarias, alatas, jumentarias, manuaras, pedibus, ac ponderibus versatiles, plures et diversas molas.* Nuremberg: Paul Fürst, 1686.

Folio (324 x 221 mm.), 154 engraved plates after Balthasar Schwan and others of windmills, roasting-spits, fans, water-pumps and fountains. 18th century vellum, modern spine labels, additional engraved title lacking, blank corner of title replaced, a few short tears, repaired on verso.

FIRST EDITION of among the most popular German machine books, a tradition first introduced by Ramelli (see Lot 60) and Besson. The books were primarily meant for an aristocratic clientele who could afford to indulge themselves in the books and the possibility of constructing such ambitious (and often improbable) devices. The 154 engraved plates were reworked from the *Epitome thesauri antiquitatum* of Jacopo de Strada, director of the imperial gallery in Prague. Fürst had brought the plates from Strada's nephew. The illustrations comprise: paper and gunpowder mills, grinding machines for sharpening weapons, grist mills and, in the final plate, a firefighting device made by Johann Hautsch of Nuremberg that enabled 24 men to get water up to an elevation of 100 feet. Plates with dark impressions, an unusually fresh copy. Hilz, *Theatrum machinarum*, (2008), p. 102; Graesse I, 459.

\$2,000 - 3,000



88

88
1688 ♣ LARGE PAPER COPY OF THE FIRST ILLUSTRATED PARADISE LOST.
MILTON, JOHN. 1608-1674. *Paradise Lost. A Poem in Twelve Books.* London: Miles Flesher for Jacob Tonson, 1688.

Folio (375 x 235 mm). Portrait frontispiece and 12 full page plates of which those for Books III, V, VI, VII, IX, X and XI were designed by John Baptista de Medina and engraved by M. Burghers, Book IV by Bernard Lens and book XII by Henry Aldrich., list of subscribers at end. Very occasional spotting. Modern morocco gilt, in a black clamshell box.

LARGE PAPER COPY OF THE FIRST FOLIO AND FIRST ILLUSTRATED EDITION. "The earliest serious effort to illustrate an important work of English poetry" (Hodnett, *Five Centuries of Book Illustration*, 1988, p 63). The illustrations were enormously influential in subsequent interpretations of *Paradise Lost*, eclipsed only in the nineteenth century by those of John Martin; the first plate of "Satan and the Fallen Angels" is often regarded as one of the finest of all seventeenth century book illustrations. The work was also one of the earliest examples of financing publication through subscription, with a six-page printed subscribers list. Pforzheimer 720; Wing M-2148.

\$5,000 - 8,000



89

89

1691 ♣ DUSART'S SAVAGE CARICATURES OF LOUIS XIV AND OTHER AUTHORITIES.
DUSART, CORNELIUS, illustrator. 1660-1704; GOLE, JACOB. 1660-1737, attributed to. *Les heros de la ligue. Ou La procession monacale. Conduitte par Louis XIV, pour la conversion des protestans de son royaume.* Paris [i.e., Amsterdam:] Père Peters, 1691.

2 works in one volume (see below), small 4to (189 x 147 mm). 26 leaves, comprising engraved Sonnet, *Response des Refugiez aux Persecutors*, and 24 mezzotint caricature portraits within engraved borders with engraved verse captions, all by Dusart. Later dark blue straight-grained morocco gilt, covers and spine elaborately gilt-and blind-tooled, edges gilt, by J. Faulkner with his ticket; cloth folding case. Joints and corners slightly worn.
Provenance: C. Inglis (bookplate); Clarence S. Bement (bookplate); sold Christie's New York, May 1, 1986, Sale 6132, Lot 154.

FIRST EDITION. The caricatures, all accompanied by satirical verse, are a scathing attack on Louis XIV and various church and civil authorities responsible for the revocation of the Edict of Nantes in 1685 that resulted in the persecution of French Protestants. Brunet III:130; Graesse III, 258-9; USTC 1821832.

[Bound with:]

Renversement de la Morale Chretienne par les desordres de la Monachisme...Premiere [--Seconde] Partie...On les vend en Hollande, chez les Marchands Libraires & Imagers. [Holland: n.p., late 17th century]. 2 parts, comprising: Part I, printed title, double-page frontispiece engraved by Romeyn de Hooghe, letterpress explanation of the frontispiece printed in Dutch, 19-page preface, 104 pages text and blank pages interspersed with 25 circular mezzotint caricature portraits, each with engraved verses in French beneath; Part II, printed title, 7 pages text of Dutch translations of the captions, 25 circular mezzotint caricatures, each with engraved verses in French beneath.

FIRST EDITIONS, presenting 50 finely executed caricatures by an anonymous artist, attributed to Dusart by Landwehr. Dusart worked in the same genre as his master, Adraien van Ostade, and he "executed some very spirited etchings and a few plates in mezzotint, which are full of humorous character" (Bryan, *Bibliographical Dictionary of Painters and Engravers*). Brunet IV:1237 ("peu commun"); Landwehr *De Hooghe*, no. 77 (attributing the caricatures to Dusart); not in USTC.

\$2,000 - 3,000



90

90

1692 ♣ THE MOST FAMOUS BOOKS OF THE DUTCH BAROQUE.
BIDLOO, GOVARD 1649-1713. CHIFFLET, JULES 1615- 1676. *Relation du voyage de sa majesté Brittanique en Holland* The Hague: Arnout Leers, 1692.

Roman and italic types. Additional title and 14 engraved plates (3 full page and 11 double page) etched by Romeyn de Hooghe; portrait of William III engraved by P. van Gunst after Joh. Brandon; woodcut arms on title; woodcut initials. Browning to text.

[Bound with:]

CHIFFLET, JULES 1615- 1676. *Les Marques d'honneur de la maison de Tassis.* Antwerp: Plantin press of Balthasar Moretus, 1645. Roman and italic types. Engraved title by Michale Natalis, 3 folding plates by Wencelaus Hollar and Cornelius Galle, portrait of Lamoral, count of Tassis engraved by Paulus Pontius, 4 full page illustrations engraved by Pontius and Galle, and 25 smaller illustrations, all after designs of Nicolaus van der Horst; woodcut initials and rather large tailpieces.

2 volumes bound in one, folio (397 x 250 mm). Contemporary brown calf, 7 raised bands, gilt lettering piece w/spine tooled in gold, red speckled edges. Repairs to spine and inner front hinge, covers with old scuffs and staining. *Provenance:* Baron d'Heiss (bookplate); Jacques Charles (bookplate, small stamps to both titles and final leaf, and notes on front pastedown noting purchase in 1787); Boilvèse family (purchased 1818, inscription on pastedown and stamps to title of first work); Jacques Delemer (signature, dated 1930 on title of both works).



90

A sammelband of two great examples of Baroque book illustration. The first a description of the triumphal welcome of William III of Orange who had assumed the British throne in 1689 and come to the Hague for a meeting, organized by its magistrates to rally the various allies leagued against Louis XIV. This is the second edition, translated into French, following the Dutch of 1691 and featuring the same splendid de Hooghe illustrations. The second celebrates the house of Taxis who basically controlled the entire postal system of most of Europe during the 16th - 18th centuries and continued to thrive until finally purchased and nationalized by the Prussian government in 1867. Chifflet was the abbot of Balerne, chancellor of the Order of the Golden Fleece, and prolific historian who covered a broad range of subjects. Landwehr *De Hooghe* 79 and *Splendid Ceremonies* 145; Hofer *Baroque Book Illustration* 147.

\$5,000 - 8,000

91

1703 ♣ WITH VERSES BY APHRA BEHN.
AESOP C. 620 – 564 BC. *Aesop's Fables, with his life in English, French and Latin* London: Printed by R. Newcomb for Francis Barlow, 1703.

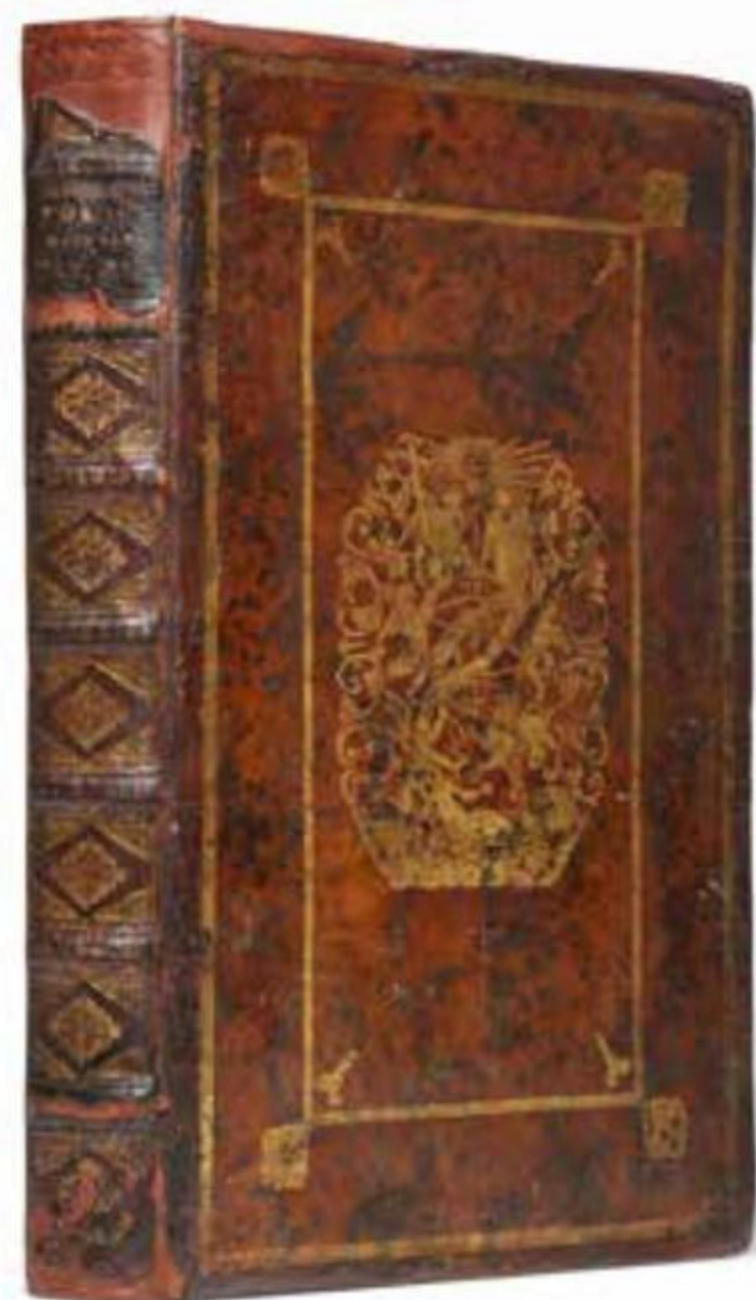
Small folio (306 x 194 mm). Engraved title, dedication plate with engraved coat of arms for William Earle of Devonshire, 32 full-page plates by Thomas Dudley illustrating the life of Aesop, 110 half-page engravings after Francis Barlow illustrating the fables with English version engraved in plate. Minor toning. Modern red vellum lettered in gilt on cover and spine with pictorial decoration on cover depicting a tortoise and hare; housed in a clamshell box.

Third edition, a reissue of the 1666 and 1687 sheets, with a cancel title leaf and a rare additional engraved title page, which was often substituted with the portrait of Aesop among the animals, here bound in as the first unnumbered full-page plate. This copy has no plate impressions for Fables XXII and XXIII (as often), but does contain the scarce plate 17, lacking in most copies of the 1687 edition, of the naked woman on a bed.

\$3,000 - 5,000



91



92

1710 - A BEAUTIFULLY COLORED "PRINT BIBLE".
 BASNAGE, JAKOB. 1653-1723. 't Groot Waerelds Tafereel.
 Amsterdam: Jacob Lindenberg, [c. 1710].

Folio (435 x 269 mm). 4 large engraved vignettes, 2 engraved title pages, 84 engraved plates by Romeyn de Hooghe. 2 double-page engraved maps (of the world and the Eastern Mediterranean region including Italy) and 2 engraved double-page plans (The Temple of Jerusalem and Jerusalem). Entirely colored in a contemporary hand and sumptuously heightened in gold. Closed tear to plate facing p. 3 repaired with clear tape, some staining and spotting primarily affecting text. Contemporary mottled calf in a "Basnage binding" with a gilt central vignette depicting an allegorical scene on each cover. The central vignette is set within a panel made of two gilt scrollwork rolls and four gilt corner-ornaments at the inner panel's corners. Rebacked with most of original spine laid down, general light wear.

FIRST DUTCH EDITION, and a luxuriously illuminated example of the "Print Bible", a vernacular account of Bible history, with the commentary of the French theologian Jakob Basnage. While copies are frequently encountered with color applied to the engraved titles or maps etc., the present copy has all but the portrait of Basnage colored and with gold and silver applied, burnished and incised with great skill and to great effect.

\$12,000 - 18,000



93

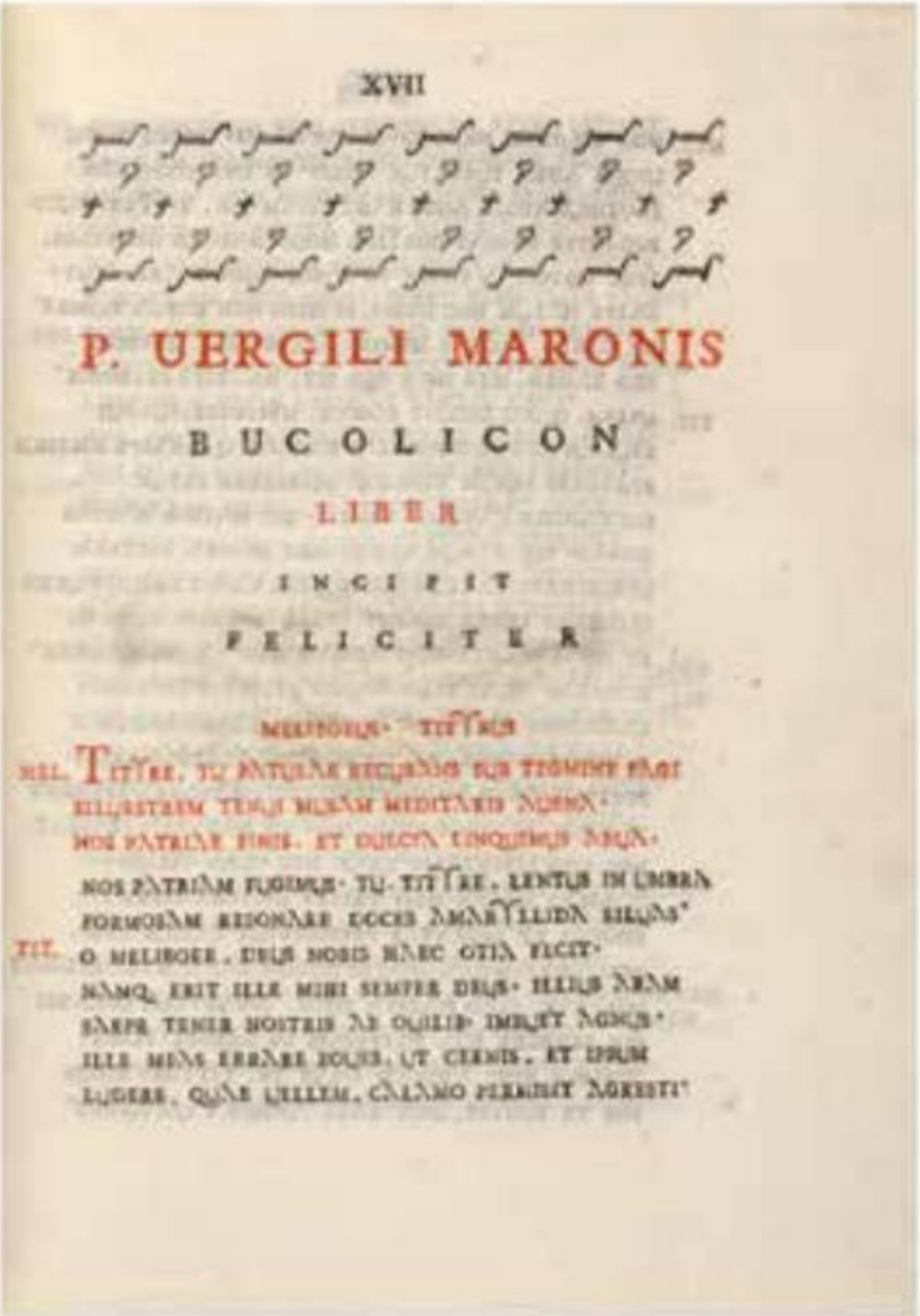
93
1722 ✎ EVERY KNOWN MUSICAL INSTRUMENT, AND SOME IMAGINED.

BONANNI, FILIPPO 1638-1725. *Gabinetto Armonico, pieno d'Istromenti sonori indicati, e spiegati*. Rome: Giorgio Placho, Intagliatore. e Gettatore de' Caratteri, 1722.

4to (242 x 178 mm). Half-title, engraved plate of Psalm 150 after Stefano Sparigioni, engraving of King David with harp by Arnold van Westerhout, woodcut ornaments, 170pp., 151 full-page engraved plates depicting musical instruments (plates 12/13 and 13/14 on single plates, two extra bis plates facing p.95 and p.138, 2 plates numbered 78). At end, a four page "Indice delle materie." Contemporary vellum, gilt-lettered morocco spine label, edges stained red. *Provenance*: John Smith (bookplate); Cia Fornaroli (red leather bookplate); Arthur & Charlotte Vershbow (their sale, Christie's New York 20 June 2013, part 3 lot 410).

FIRST EDITION. A lovely Baroque book that attempts to illustrate not only every known instrument (151 in all) but, by showing the performers actually handling the instruments in a real environment (although this is sometimes entirely hypothetical and/or imaginary as seen especially in the New World instruments), the cultures that produced and fostered them- both modern and ancient, right down to the (more or less) appropriate costumes, postures and backgrounds. The plates for the book, unmatched in their scope and still used for anthropological and musical reference, were by Arnold von Westerhout. The double page plate shows the elaborate and over the top Baroque keyboard organ designed by Michele Todino for the "Galleria armonica" in the Roman palace of Signor Verospi. The book is dedicated to King David, who is shown playing the harp. Bonanni, the learned Jesuit polymath, published in a wide range of subjects, including natural history, science, biology and numismatics. This was written while he was teaching at the Society's *Collegio Romano* and it is based on the College's own collection. Hirsch IV 1476; Brunet I:1086 (calling for only 136 plates).

\$4,000 - 6,000



94

94
1741 ✎ FIRST AND ONLY EDITION.

MARONIS, P. VERGILI 70 BC – 19 BC. *Codex Antiquissinius a Rufio Turcioi Aproniani*. Florence: Joseph Manni, 1741.

4to (239 x 168 mm). Engraved title, title page printed in red and black with engraved vignette, engraved initial, headpiece and culs-de-lampe. Printed in red and black in old-style capitals. Occasional very neat corrections to text. Here and there a small light spot. Parisian red morocco executed in 1821 (note on flyleaf), the covers decorated with a panel design alternating in gilt and blind, roll tooled borders with an outer border of floral designs; spine richly gilt in 6 compartments.

FIRST AND ONLY EDITION. Edited by Francesco Foggini, this lovely volume represents the first typographic facsimile of a classical manuscript, reproducing the fifth century codex of the Aeneid and Bucolics in the Laurentian Library. For it, three special characters were cut which, in conjunction with the closely spaced caps, achieve a remarkably close imitation of the uncial hand. A genuine delight for the eye. Brunet V-1291; Updike I-171.

\$2,000 - 3,000



95

95
1750 ✎ PARISIAN FÊTE BOOK, THE GOURARY COPY.

WEIS, JOHANN MARTIN 1711-1751. *Representation des Fetes données par la ville de Strasbourg*. Paris: Laurent Albert, [after 1744, ca. 1750]

Folio (574 x 430 mm). Engraved title, full page portrait of Louis XV on horseback, 11 double page views, 20 pages of engraved text including large vignettes on subtitle and final page. Minor marginal soil or toning. Modern half morocco over marbled boards. *Provenance* Paul and Marianne Gourary (bookplate).

In October 1744, Strasbourg celebrated the entry of Louis XV, King of France, as well as his convalescence after he had fallen gravely ill at Metz in August. Weis provides descriptive text of the celebrations, as well as most of the illustrations. The magnificent folio plates depict the elaborate festivities surrounding the occasion, including the King's entry into the city, water games and theatricals, tournaments, beautiful illuminations of public buildings within Strasbourg, reenactments of battles, and a spectacular fireworks show over the Ile River. Berlin 3015; Cohen-di Ricci 870.

\$4,000 - 6,000



96

96
1757 ✎ BOCCACCIO'S DECAMERONE IN ORIGINAL WRAPPERS UNCUT.

BOCCACCIO, GIOVANNI. 1313-1375. *Il Decamerone*. Londra [i.e. Paris: Prault], 1757-[1761].

8vo (222 x 141 mm). Text in Italian. Engraved portrait frontispiece, 5 engraved title pages, 110 engraved plates by Flipart, Le Mire, Lempereur and others after Boucher, Cochin, Eisen, and Gravelot *ALL WITH HAND-COLORING*; engraved head- and tail-pieces after Gravelot. *IN ORIGINAL WRAPPERS UNCUT*, printed paper labels on spines. Several covers detached or detaching, some minor chipping, some light dust-soiling and staining to a few leaves, some intermittent light spotting. *Provenance*: Louis H. Silver (booklabel).

LARGE PAPER COPY IN ORIGINAL WRAPPERS UNCUT of "one of the most achieved illustrated books of the entire eighteenth century" (Cohen). The illustrations represent an extensive undertaking by Gravelot, whose illustrations incorporate 18th-century French settings and costume, enabling him to "exercise his special talent for depicting the social world around him.... The human condition has rarely been so attractively displayed. Yet this is only the beginning...Gravelot's tailpieces complete what his plates have begun" (Ray). Cohen-di Ricci 106-161; Ray *French* 15 ("One of the masterpieces of the illustrated book"). The printers produced an edition in French after this edition in Italian using the same plates; according to Ray, "the earlier Italian text has better impressions of the illustrations." *A SUPERB COPY, RARE WITH PLATES HAND-COLORED AND IN ORIGINAL WRAPPERS*.

\$4,000 - 6,000



97

97

1761 ➤ THE BYRON FAMILY COPY OF TORQUATO TASSO.
TASSO, TORQUATO. 1544-1595. *Il Goffredo, ovvero Gerusalemme liberate*. Venice: Antonio Groppo, 1760-1761.

2 volumes, 4to (298 x 210 mm). Engraved allegorical frontispiece, engraved portrait, engraved vignettes on title pages; 20 engraved plates after Pietro Antonio Novelli and Bernardo Castello; numerous engraved vignettes and initials. Contemporary Italian vellum, central gilt coat-of-arms of the Byron family lettered “Newstead Abbey,” green morocco lettering-pieces gilt, edges sprinkled red. Some light soiling. *Provenance:* Papafava dei Carraresi family (engravings tipped to front and back of each volume: one with a winged lion and the motto “Nitimur in Vetitum”, the other with two putti holding their arms); the Byron family (binding); George Wildman (armorial bookplate); Arthur & Charlotte Vershbow (bookplate; their sale, Christie’s, June 20, 2013, Lot 711).

WIDE-MARGINED COPY of this finely illustrated Venetian edition, with plates engraved by Pietro Antonio Novelli and Bernardo Castello. the binding is stamped with the arms of Newstead Abbey, the Byron family seat for nearly 400 years. Lord Byron inherited the estate in 1798, at age 10, moved in just prior to his 21st birthday, and lived there until he moved to Italy in 1814. In 1817, when faced with financial difficulties, he sold Newstead and its contents to his boyhood friend Thomas Wildman. Gamba 948; Graesse VI, 33; Morazzoni 228.

\$3,000 - 5,000



98

98

1764 ➤ “THE MOST CHARMING OF ENGRAVED BOOKS.”
SUBLEYRAS, LUIGI (18th century), ETIENNE LAVALLEE-POUSSIN 1735-1892, and HUBERT ROBERT 1733-1808. *Nella Venuta in Roma di Madonna Le Comte e dei Signori Waterlet*. Rome: 1764.

8vo (194 x 148 mm). Entirely engraved, with 32 plates. Probably original paste paper covered boards, housed in a morocco backed clamshell box. Worn but holding soundly.

FIRST EDITION. In his *A Visit to Rome in 1764* (1956), Hofer calls this “the most charming of engraved books.” The story is pretty fascinating. It seems that the engraver and pastelist Marguerite Le Comte became the student of the etcher/ painter Claude Waterlet and, although married to a man much her elder with a six-year-old son, fell in love with him. With her husband’s consent, they formed a menage a trois in 1750, all living under one roof in a large estate in Colombes (northwest of Paris). Fourteen years later, her husband, Jacques, evidently consented that the two should undertake an artistic pilgrimage to Rome, which provide the images and inspire the poetry for this rare little book of 32 numbered and engraved plates, some printed on the recto or verso only (intentionally). Each scene is placed opposite an engraved sonnet by Subleyras, the son of the Rome based pointer Pierre Subleyras. To commemorate the voyage of the two love struck tourists, two former residents of Colombes, Hubert Robert and Franz Edmund Weirötter engraved this souvenir of their journey, which began with a stop in Turin where they were greeted by the King of Sardinia, proceeded to Rome, there fêted at both the French Academy and Embassy. The present engraved suite begins with an imagined reception in Rome and ends with a sweeping view of the Piazza San Pedro.

\$3,000 - 5,000



99

1766 ➤ JOHN TRUMBULL'S COPY OF STUBBS' ANATOMY OF A HORSE.

STUBBS, GEORGE. 1724-1806. *The Anatomy of a Horse*. London: J. Purser for the author, 1766.

Oblong folio (480 x 600 mm). 24 engraved anatomical plates (lacking errata slip). Modern quarter leather over marbled boards by Dan Gehnrich, housed in custom cloth clamshell box along with original boards in matching cloth chemise. Original boards soiled and worn, paper repairs to title page, preface leaves and some other text leaves, some spotting and soft creasing, light offsetting from plates. *Provenance:* Col. John Trumbull (1756-1843) American painter and military officer (pencil annotation on original front board recording his sale, Henkels, 11 February 1897, lot 949).

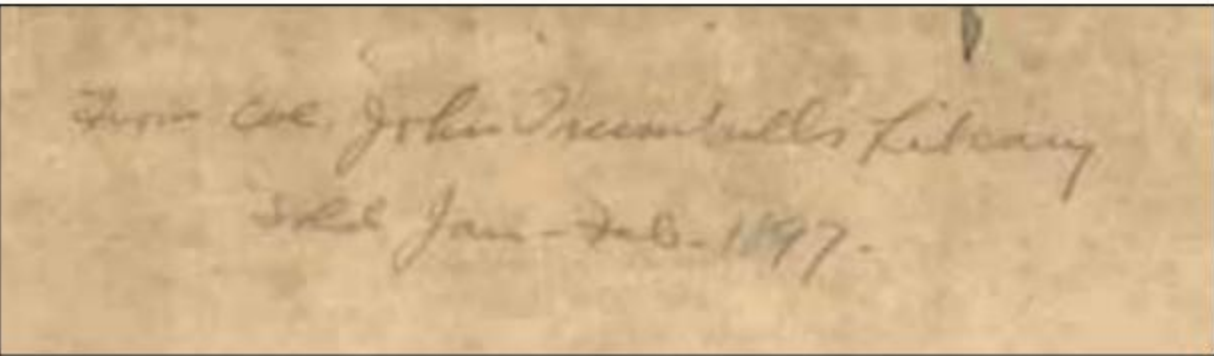
FIRST EDITION early issue, with plates on laid paper without watermarks, of this important work that bridges anatomy and art. Stubbs etched the plates himself over a period of 6 years after failing to find an engraver willing to take on the ambitious project. These engravings were based on a series of drawings Stubbs made between 1756 and 1759, from “a great number of horses” he systematically dissected in a barn. Although, according to the subscription proposal, the principal aim of the work was scientific and the intended audience anatomists, veterinarians and the like, Stubbs also considered the work an important contribution to the arts, stating in the preface, “the Painter, Sculptor and Designer know what assistance is to be gained from [works] hitherto published on this subject.”

JOHN TRUMBULL'S COPY. Trumbull, who served as second *aide-de-camp* to George Washington and deputy adjunct general to Horatio Gates, visited Britain after leaving the Army, where he took up painting portraits and Revolutionary War scenes under the tutelage of Benjamin West. He has been dubbed the “Painter of the Revolution” for his oeuvre of portraits of figures such as George Washington and historic

events such as *The Declaration of Independence*, which is featured on the reverse of the two-dollar bill.

Horses played a prominent (and sometimes controversial) role in Trumbull’s work. In his 1792 portrait *General George Washington at Trenton*, regarded by Trumbull as his finest portrait, he depicts a skittish white horse being held in check by a groom on the night of January 2, 1777, mirroring the tension and high stakes of the impending Battle of Trenton. The city of Charleston, who had originally commissioned that 1792 portrait, rejected it preferring something more peaceful. Trumbull painted a second version for the city council, placing Washington in a similar pose with Charleston in the background. In that portrait, Washington’s horse is positioned with its backside, tail raised, facing the viewer, rumored to be a snub by Trumbull over the city’s rejection of his 1792 portrait. A sale of Trumbull’s estate including books from his library was held by Henkels in Philadelphia in 1897. Dingley Comben 600; Eales (Cole) 1840; Garrison-Morton 308.1; Huth p.42; Lennox-Boyd pp.165-168; Nissen ZBI 4027; Norman 2032 (later issue); Podeschi, *Mellon Collection* 57; Ray *The Illustrator and the Book in England* p.6 (“this book is a landmark in the history both of anatomy and art”); Sparrow pp.165-188.

\$10,000 - 15,000



(detail)



100

100

1768 ➦ ENSCHEDÉ TYPEFOUNDRY, TYPEFACES BY FLEISCHMAN.

ENSCHEDÉ, JOHANNES. 1708-1780. *Epreuve de caracteres*. Haarlem: J. Enschedé, 1768.

8vo (225 x 135 mm). 8pp. “Avertissement” printed in script font; engraved frontispiece, engraved vignette on title, 4 engraved portraits; engraved folding plate at end. Contemporary marbled boards, portion of old lettering-piece, uncut; cloth folding case. Some rubbing, one leaf torn crossing border, minor stain to upper margin of the first few leaves *Provenance*: George Abrams (his sale, Sotheby’s New York, 12 December 2001, Lot 33).

A reissue in French of the Dutch edition of the same year, “a very interesting and fine specimen book showing all the characters then in the Enschedé foundry” (Bigmore and Wyman). The work includes early specimens of their open capitals and lower-case Greek letters, designed and signed by J. J. Fleischmann. The portraits include depictions of Enschedé and Fleischman. The folding plate at the end depicts the inner workings of an 18th-century type foundry, and the type samples are printed within borders made up from their collection of ornaments.

Johannes Enschedé was the first member of his family to practice as a type-founder. In 1743, he acquired the first non-ligatured Greek from Wetstein who had it cut in Geneva in 1689. Fleischman moved to Holland in 1728, working for a number of typefoundries, but by 1743, he worked almost exclusively for Enschedé, for whom he cut almost 100 typefaces, including romans, italics, and blackletters. The firm still operates today in Haarlem, Holland.

“Fleischman’s romans and italics are in the transitional/modern style. His type designs are distinctive, often using unusual serif structures... The skillfulness of his cutting is exemplary. In his preface, Johannes Enschedé writes that Flesichman’s work ‘constitutes an endowment from which posterity may benefit for many centuries to come.’ ...The Enschedé typefoundry in Holland has a distinguished history, dating to 1703. Over the centuries, the firm accumulated typefaces by many designers including Aimé Tavernier, Christoffel van Dijk, and J. F. Rosard; but it is the type designs of Joan Michale Fleischman that are highlighted in this type specimen book” (Grolier *100 Books Famous in Typography* 27).

\$2,500 - 3,500



101

101

1772 ➦ “CHEF-D’OUVRE TYPOGRAPHIQUE”.

SALLUSTIUS CRISPUS, CAIUS *La conjuración de Catilina y la guerra de Jugurta* Madrid, J. Ibarra, 1772.

Large 4to (360 x 259 mm). Engraved title page by E. Monfort, engraved medallion portrait of Sallust by Monfort after M.S. Maella, engraved map of Africa and 8 engraved plates, engraved illustrations in text, initials, head- and tail-pieces by Selma. Marbled front free endpaper and next preliminary leaf chipped at edges. Modern morocco gilt, to style. *Provenance*: Otto Ege (1888-1951), bookseller and book-breaker (bookplate).

A HANDSOME LARGE PAPER COPY OF “ONE OF THE FINEST VOLUMES PRODUCED IN ANY COUNTRY DURING THE EIGHTEENTH CENTURY” (Updike, *Printing Types*, II, p.55). Described as a “chef-d’oeuvre typographique” by Brunet and as “l’un des chefs-d’oeuvre de l’imprimerie espagnole” in Cohen-de Ricci, Ibarra’s masterpiece of printing and design was thought by Palau to surpass the best work of Didot and Bodoni. The main Spanish text is printed in a striking italic type by Antonio Espinosa de los Monteros, with two columns of the original Latin in Roman type below. The plates include two showing specimens of Phoenician, Hebrew and Maltese-Greek alphabets. Brunet V 91-92; Cohen-de Ricci 938; Palau 288134; Updike II 71-3.

\$3,000 - 5,000



102

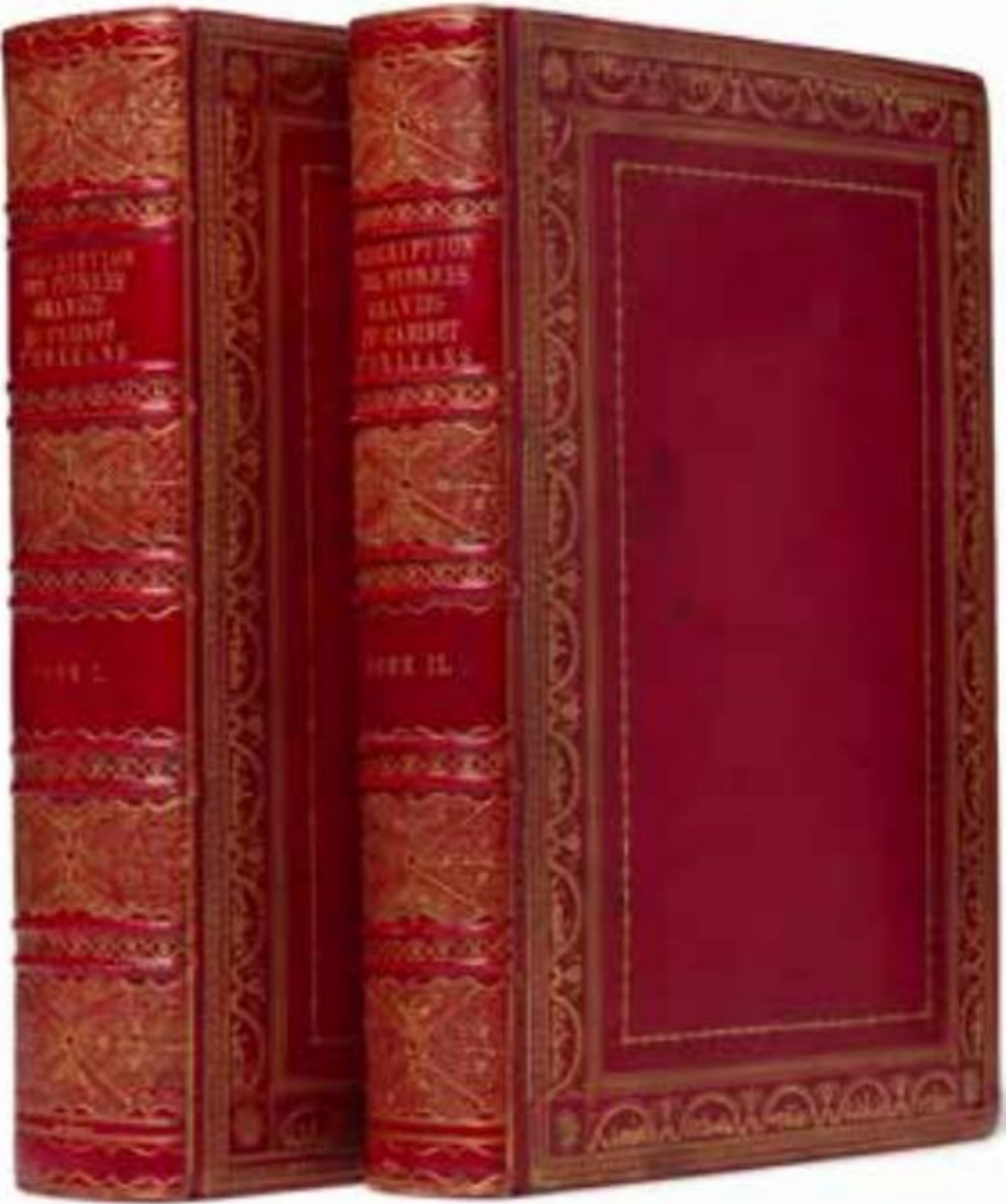
1780 ➦ DUC D’ORLEANS GEM COLLECTION, BOUND BY LEFEBVRE.

ARNAUD, FRANÇOIS. 1721-1784. *Description des principales pierres gravées du cabinet de S.A.S. Monseigneur le duc d’Orleans*. Paris: La Chau et Le Blond, 1780-84.

2 volumes, 4to (287 x 203 mm). Engraved allegorical portrait frontispiece and a headpiece after Charles Nicolas Cochin the Younger, 179 plates of cameos and intaglios, 7 plates of “medailles spintriennes,” one headpiece and 56 tailpieces, all designed by Jacques-Gabriel de Saint-Aubin (except one tailpiece by Mme. E. de Sabran), all engraved by Saint-Aubin. Some minor spotting. Red straight-grained morocco gilt, sides with border of four roll-tools one comprising interlinked half ovals, urns and floral garlands, four double fillets, spine with pointillé decoration, floral roll-tool turn-ins, blue watered silk doublures and endleaves, gilt edges, stamp-signed by Lefebvre; quarter morocco folding cases. *Provenance* Duke Albrecht of Saxe-Teschen (1738-1822, founder of the “Albertina,” booklabel); Philip Hofer (bookplate); acquired from Ars Libri, 1983 by Arthur and Charlotte Vershbow (bookplate, their sale Christie’s New York, 29 October 2013, lot 771).

FIRST EDITION WITH THE RARE 7 PLATES OF “MEDAILLES SPINTRIENNES”, and with Page 135/36 present in canceled and uncanceled state (the earlier state with an attack on Flaconet). A fine copy in a magnificent binding of this work on the famous gem collection of Louis Philippe Joseph, duc d’Orleans, which was bought by Catherine II of Russia in 1787 and is now in the Hermitage. “Jacques-Gabriel de Saint-Aubin drew and engraved nearly all plates and vignettes. With minute exactness he provided 179 representations of the gems themselves, and to these he added fifty-five tailpieces in which he set down the fancies to which these remnants of the past had given rise in his mind” (Ray). Brunet III:727; Cicognara 2801; Cohen-de Ricci 542; Ray *French* 67; Vinet 1634.

\$8,000 - 12,000





103

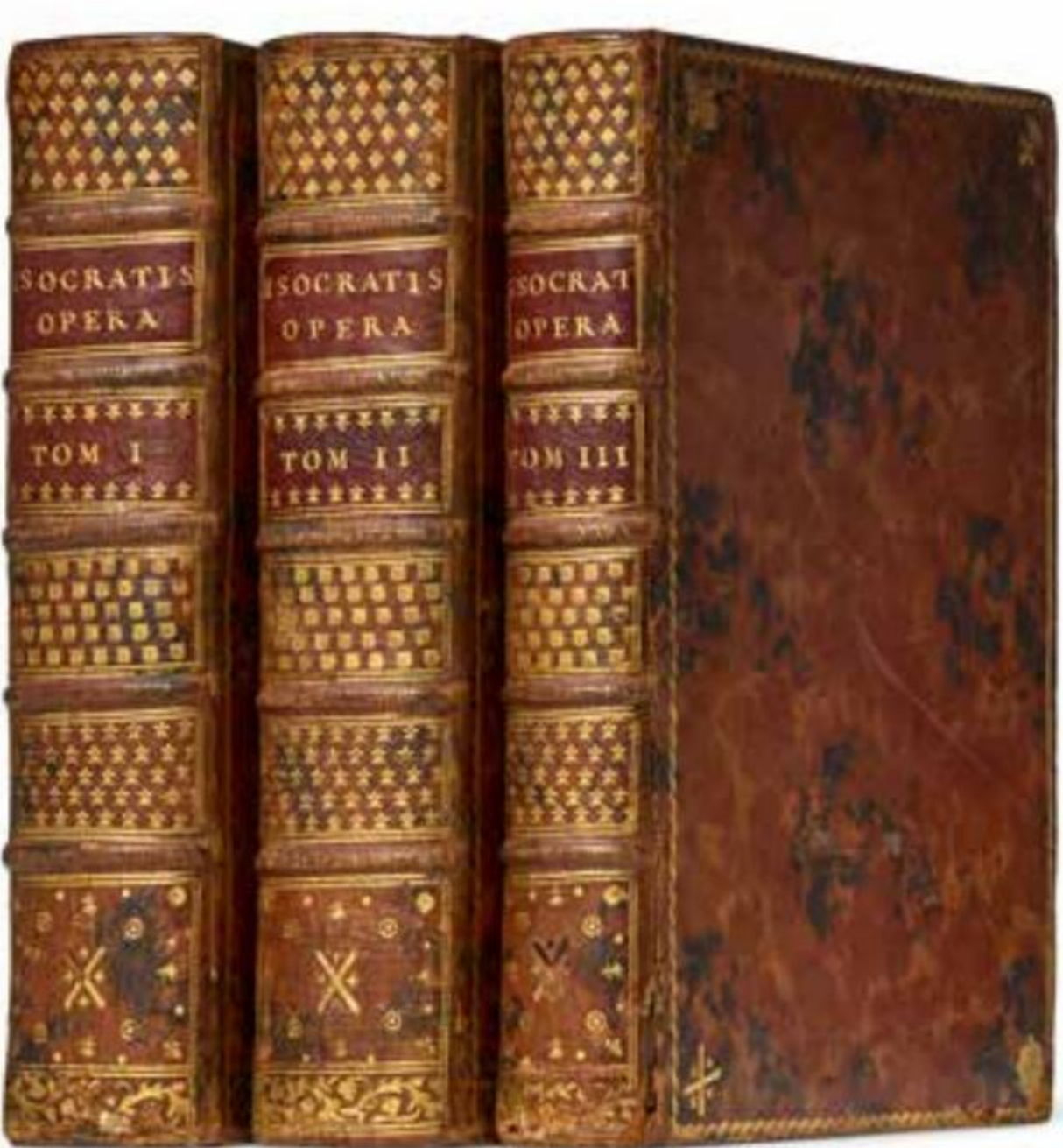
103

1782 ♣ STUNNING COLOR.
ALBERTOLI, GIOCONDO 1743-1839. *Ornamenti Diversi. Inventati Disegnati ed eseguiti.* [Milan, 1782].

Large folio (585x430mm). 24 engraved ornamental illustrations by Giacomo Mercoli after Giocondo Albertoli (the last 4 on 2 plates), all with fine contemporary coloring, contemporary blue tissue guards. Contemporary Italian gilt-paneled sprinkled calf, artist's name gilt-lettered on covers. Some light staining to covers, a generally fine and fresh set. *Provenance:* Arthur & Charlotte Vershbow (bookplate, their sale, Christie's New York, October 29, 2013, lot 772).

FIRST EDITION. A collection of 24 hand-colored engraved ornamental illustrations by Albertoli, engraved by Giacomo Mercoli. Swiss born architect, painter and sculptor Albertoli was a key player in the Northern Italian transition from the rococo to the neo classical style. He prepared this work, as well as two others, while a professor of architectural ornament at the Accademia di Belle Arti in Milan, where he taught his own brand of neoclassicism to an entire generation from the founding of the academy in 1776 until 1812. They were the result of the ornamental decoration he had observed in his travels around Italy. The engravings, all carefully, in fact meticulously, hand colored, show designs for friezes, ceilings, candelabra, wall designs etc. He worked extensively in northern Italy, among his most notable achievements the famous lakeside Villa Melzi d'Eril in Bellagio. Brunet, I:136; Cicognara 390.

\$6,000 - 9,000



104

104

1782 ♣ LARGE PAPER COPY.
ISOCRATES 436–338 BC. *Isocratis opera omnis graece et latine.* Paris: F. A. Didot, 1782.

3 volumes, 4to (286 x 210 mm). Greek and Roman types, woodcut decorative elements within text. Contemporary autumn leaf calf, covers with gilt role border, each corner with a different corner piece tool: a fleur-de-lys, an ermine tail, a coquilles St. Jacques and a saltire (St. Andrews Cross), the spines with red morocco lettering pieces, the remaining four compartments using multiple smaller tools of the same devices. Joints and extremities lightly rubbed, front joint of third volume started but holding soundly. *Provenance:* [probably] Marquis and Marquise de Nadaillac (the binding tools point to the marriage between the Pouget and Rougé families); Jean-François-Albert du Pouget, Marquis de Nadaillac (bookplate).

LARGE PAPER COPY, being three octavo volumes reimposed as quartos, with text in both Greek and Latin with the fine typographic composition of Francois-Ambroise Didot. Brunet notes that the present edition is Augier's best work, who did most of his research on early Isocrates manuscripts. Brunet III:467.

\$3,000 - 5,000



105

105

1793 ♣ “AMONG THE MOST BEAUTIFUL PRINTED BY BODONI”
BODONI, GIAMBATTISTA, (ed.) 1740-1813. *Prose e versi. Per onorare la memoria di Livia Doria Caraffi Principessa del S.R. Imp.* Parma: Reale Tipografia, 1793.

4to (294 x 208 mm). Typographic title page, eight engraved portraits, including the one of Livia Caraffa and two portrait plates by R. Morgehn after F. Fischietti and G. dall'Acqua after P. Pirgenti, 9 section titles, 109 headpieces, 56 tail pieces and 83 historiated initials. Occasional marginal toning or spotting. Contemporary mottled russia, three fillets with corner fleurons, spine in 6 compartments, red label with title in small caps, marbled endpapers, all edges gilt. Extremities lightly rubbed.

Second edition, a collection of poetry and prose to honor the Princess Livia Doria Caraffa and which Updike calls “Probably one of the most beautiful memorial volumes ever produced.” There were two editions of this, the first in 1784 and the second in 1793 (as here), which Brunet claims was abandoned at the warehouse of the ducal press “having not been picked up by the person who commissioned it.” This latter is more esteemed than the first as it was both corrected and enlarged and included more engraved ornaments. Brooks considers this “among the most beautiful books printed by Bodoni”, Brunet, “magnifiquement exécuté” and Renouard praises this 1793 edition for “la magnificence de l’exécution, la multitude des gravures, et la rareté des exemplaires.” Brooks 525, Brunet IV, 909.

\$3,000 - 5,000



106

106

1797 ♣ ONE OF ONLY A FEW COLORED COPIES.
THOMSON, JAMES. 1700-1748. *The Seasons.* London: T. Bensley and V. Figgins for P. W. Tomkins, 1797.

Folio (467 x 368 mm). Stipple- and line-engraved frontispiece, 6 full-page plates, and 14 illustrations by F. Bartolozzi and P. W. Tomkins after W. Hamilton, all hand-colored, half-title, engraved calligraphic dedication by H. Ashby after T. Tomkins. Chipping and a few small repaired losses to half-title, repaired closed tear to left side of title and half-title, some mostly marginal browning and spotting in places. Mottled calf, spine gilt lettered and ruled in 6 compartments. Very lightly rubbed at corners and spine ends. *Provenance:* John Noltz, bibliophile and president of the Printers League (bookplate, sold, his sale, American Art Association-Anderson Galleries, 13 October 1930, lot 749); Jacques Levy (his sale, Sotheby's, 20 April 2012, lot 331).

ONE OF ONLY A FEW HAND-COLORED COPIES, of this finely illustrated folio edition of Thomson's celebrated and oft reprinted work. The number of hand-colored copies, according to Abbey, “would not have exceeded seven or eight.” This opinion is supported by Friedman. Abbey *Life* 252; Brunet V:836; Cohen/De Ricci 992; ESTC T-146637; Friedman *Color Printing in England 1486-1870* 30; Lewine pp.532-3.

\$3,000 - 5,000



107

107

1801 ➤ COLORED VIEWS OF EGYPT.
MAYER, LUIGI. 1755-1803; AINSLIE, SIR ROBERT. ca. 1730-1812.
Views in Egypt, from the Original Drawings in the Possession of Sir Robert Ainslie Taken during His Embassy to Constantinople by Luigi Mayer. London: Thomas Bensley for R. Bowyer, 1801.

Folio (459 x 328 mm). 48 hand colored aquatint plates engraved after Mayer's drawings of views, monuments, tombs and costumes of Egypt. Probably mid-nineteenth century red morocco, possibly by Kalthoeber, with greek pattern roll border on covers with a central cypher of Hugh Cecil. Very discreet repairs to spine, spine slightly faded. *Provenance:* Hugh Cecil, 5th Earl of Lonsdale (binding).

FIRST EDITION, with vividly colored aquatints reproducing drawings made by Mayer in Egypt at the request of Sir Robert Ainslie, England's ambassador to Turkey at Constantinople from 1776 until 1792. Mayer, who studied with Piranesi, depicts the Sphinx and Great Pyramids, and views of Cairo and Alexandria. *Abbey Travel* 369; *Atabey* 785; *Blackmer* 1097; *Colas* 2018.

\$3,000 - 5,000



108

108

1806 ➤ A TRIUMPH OF POLYGLOT PRINTING.
BODONI, GIAMBATTISTA 1740-1813. *Oratio Dominica in CLV linguas versa et exoticis characteribus plerumque expressa.* Parma: Typis Bodonianis, 1806.

Folio (406 x 265 mm). Text set within 5 fillets. Sparse occasional light soil or toning. Contemporary marbled calf, covers toned green with two panels of varied marbling framed by gilt rolls, all edges gilt, red endpapers. Very light rubbing to extremities.

FIRST EDITION. In 1758 Bodoni took the opportunity to move to Rome to work at the *Propaganda Fide*, a press set up by the Vatican in 1622 to spread the Gospel. One of the special features of this press was the printing of texts in foreign languages, including many which used exotic and uncommon scripts, such as Syriac, Arabic and Tibetan. Therefore, Bodoni was exposed to fonts in these alphabets early on. While in Rome, he also studied Oriental languages at the Università La Sapienza. This experience gave Bodoni the chance to develop his skills as a type designer and printer in a multitude of languages and alphabets. In the early 1800s Bodoni set and printed the Lord's Prayer (Oration Dominica) in 155 languages, including such unusual tongues as Greenlandic, Madagascarese and Javanese, all set in types designed and cut by Bodoni himself. His model for the book was the printing by the Imprimerie Impériale in Paris of the Lord's Prayer in 150 languages. He surpassed the Paris and other polyglot editions in another way: while previous books printed in so many alphabets were printed from letters engraved on copperplates for some of the more unusual ones, Bodoni cut punches, struck and justified matrices, and cast type for every character printed in the Oratio. This was a tremendous accomplishment: the Ethiopic font encompasses 550 different sorts, the Arabic 756, and the uncommon Malabar 1,132! Greek, with its numerous diacritical marks, Cyrillic, and other more common alphabets also contain a multitude of distinct characters. All of the punches for these languages were cut by Bodoni himself. Aside from being a triumph of polyglot printing, the Oratio is a beautiful piece of typography: the multi-rule borders on each page are a precursor to Bodoni's *Manuale Tipografico*, completed by his widow in 1818, while the decorative handling of the folios harks back to Bodoni's earlier type specimen book of 1788.

\$3,000 - 5,000



109

109

1808 ➤ LARGE PAPER PROOF COPY OF THE GRAVE ILLUSTRATED BY BLAKE.
BLAKE, WILLIAM, illustrator. 1757-1827. -- BLAIR, ROBERT. 1699-1746. *The Grave. A Poem.* London: T. Bensley for R. H. Cromek, 1808.

Folio (406 x 324 mm). Engraved title page, 11 engraved plates by Schiavonetti after Blake; dedication to Queen leaf, 4pp. list of subscribers, text watermarked "Whatman 1801." Modern morocco antique, marbled boards. Spotting to engraved title and a few plates. Portrait mounted/backed; short marginal tear to title page, without the prospectus, as usual.

FIRST EDITION, THE RARE LARGE PAPER PROOF COPY, engraved title with "Proof Copy R.H.C. Price 5.5.0" lower right, most plates have "Davies" misspelled "Davis", and plate 7 is called "The Valley of Death" instead of "The descent of Man into the Vale of Death". The plates by Blake represent his "most forcible and poetical thinking on the subject of death" (Bentley). Bentley 435; Robert N. Essick and Morton D. Paley, "The Printings of Blake's Designs for Blair's Grave" in: *The Book Collector*, Vol. 24, no. 4, Winter 1975; Ray *The Illustrator and the Book in England* 6 ("The Grave became by far the most popular of Blake's works among his contemporaries").

\$6,000 - 9,000



110

110

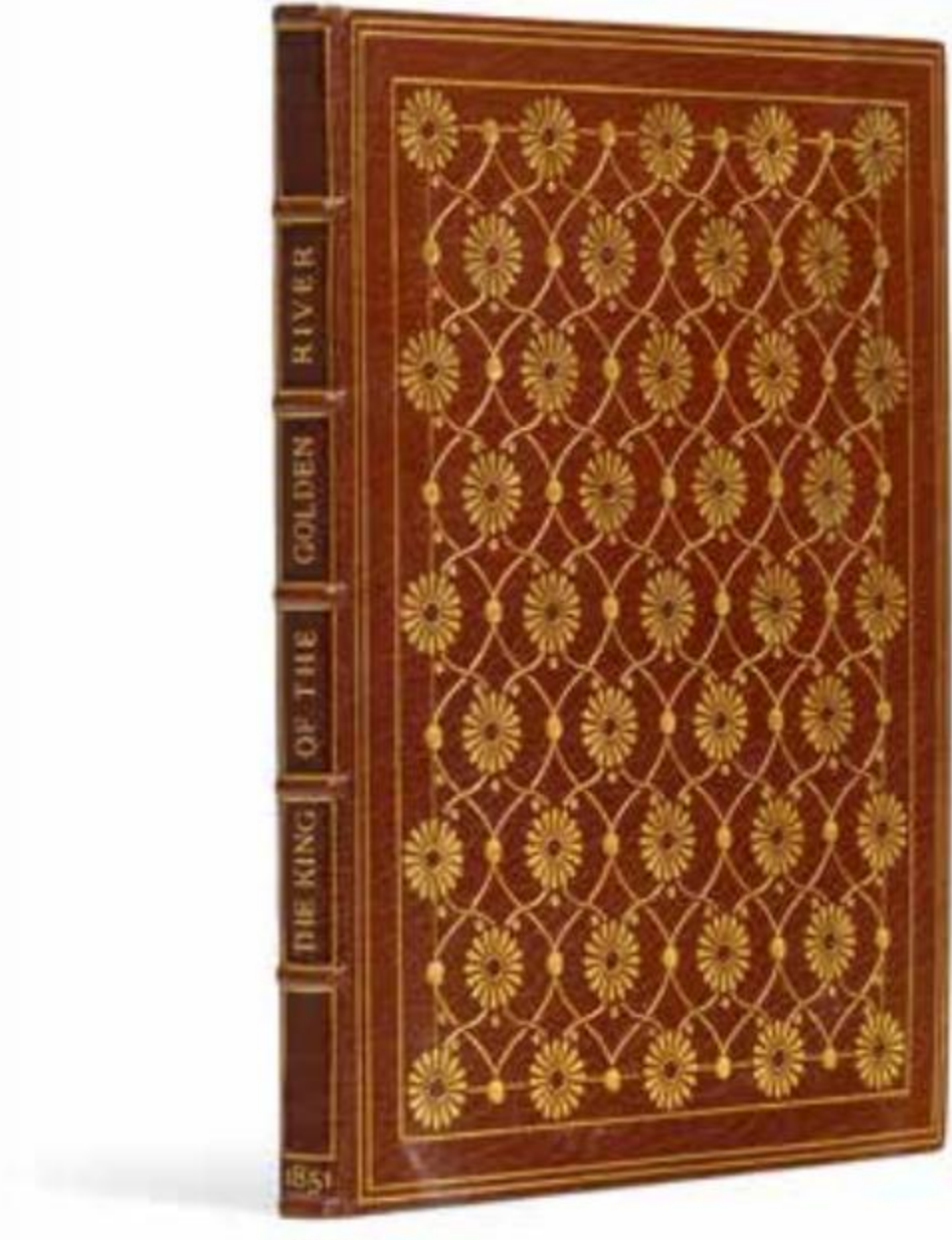
1816 ➤ BODONI PRINTED ON PAPIER VÉLIN, ONE OF 60 COPIES.
BODONI, GIAMBATTISTA. 1740-1813. *Le più insigni Pitture Parmensi indicate Agli Amatori delle Belle Arti.* Parma: dalla tipografia Bodoniana, 1809 [but 1816].

Folio (493 x 345 mm). Half-title, dedication and text throughout in Italian and French, engraved frontispiece, 59 engraved plates before letters. Contemporary orange boards, printed paper label on spine, uncut. Neatly rebacked preserving original spine and endpapers, other repairs, a few scant mostly marginal spots to a few leaves.

ONE OF 60 COPIES PRINTED ON PAPIER VÉLIN IN FOLIO FORMAT. Born to a family of printers, Italian type designer and printer Giambattista Bodoni was selected by Duke Ferdinand of Parma to establish a royal press in 1768; there, he used Fournier's letters for early work, which he gradually replaced with his own imitations of Fournier, and ultimately, inspired by John Baskerville, he developed his own style.

Le più insigni Pitture Parmensi was planned by Bodoni as early as 1795, but the work wasn't started until 1808, and it appeared three years after his death, coordinated by his widow Ghitta. "Seven years earlier, Bodoni had prepared this volume of engravings of Parma's most important paintings, engravings which Rosapina had executed before Napoleon snatched the paintings away from Parma. When the paintings were finally returned and displayed at the Academy of Beaux Arts, the people of Parma went wild with joy at seeing their treasures again. The publication of *Le più insigni Pitture Parmensi* could not have come at a better time" (Lester, *Bodoni*, p.194).

\$4,000 - 6,000



111

1818 ➤ EARLY COLOR LITHOGRAPHY.

BARTH, JOHANN AUGUST. 1765-1818. *Pacis annis MDCCCXIV et MDCCCXV foederatis armis restitute monumentum orbis terrarum de fortuna reduce gaudia gentium linguis interpretans*. Breslau: J. Barth, [1818].

Folio, (455 x 355 mm). Title with lithographed vignette in gold and colors, letterpress preface, 75 leaves mostly with lithograph borders printed in as many as five colors ["Moeso-Gothice" printed in metallic type on red glazed paper], one lithographed colophon leaf picturing a printing press and 5 leaves letterpress translation. Some light darkening, offsetting and spotting. Contemporary pink boards, covers with inset decorated marbled paper panel, blue paper spine (a bit rubbed, endpapers renewed). *Provenance*: Tetschner Bibliothek (red inkstamp on title verso); Cornelius J. Hauck (bookplate, his sale Christie's New York, 28 June 2006, lot 485, purchased from Emil Offenbacher, 1949).

RARE FIRST EDITION, POSSIBLY THE EARLIEST BOOK USING MULTIPLE COLOR LITHOGRAPHY, published to celebrate the peace of 1814-15. It contains poems in about 100 different languages printed on the rectos only in a great variety of printing types. Barth was a well-known printed and publisher at Breslau and introduced lithography into Silesia. The present work first appeared in 1816 in a smaller edition containing only 43 poems and was printed in letterpress with colors added by hand, thus lacking the lavish lithographed decorations. This new edition is printed in colors using the new technique of "Steindruck." The decorations range from small headpieces to full-page designs. An appealing copy from the esteemed Hauck collection. Berlin 5356; Brunet I:673; Burch pp.175-77; Friedman 117; Graesse I:300; McLean p.74; Aloys Senefelder 38; Twyman (1990) p.129; PMM (1963) II:140.

\$8,000 - 12,000

112

1838 ➤ ORIGINAL WATERCOLORS BY "KYD."

DICKENS, CHARLES. 1812-1870. *Oliver Twist; or, The Parish Boy's Progress*. London: Richard Bentley, 1838.

3 volumes, 8vo (198 x 119 mm). Half-titles in volumes 1 and 2. 25 plates (including the Fireside plate and its replacement) by George Cruikshank; extra illustrated by the addition of 18 *ORIGINAL WATERCOLORS* signed "Kyd" (i.e. Joseph Clayton Clarke). Bound in blue morocco gilt extra with red floral onlays on covers and spine by Zaehnsdorf, top edges gilt. *Provenance*: H. T. Cox (note on flyleaf).

FIRST EDITION, FIRST ISSUE with "Boz" on the titles and including the Fireside plate, which was rejected by Dickens and replaced within days of the work's November release in 1838. *EXTRA-ILLUSTRATED WITH 18 ORIGINAL WATERCOLORS SIGNED BY "KYD"*. Eckel, pp 56-56; Ray, *The Illustrator and the Book in England*, 116 ("Dickens's fiction was written to be illustrated and Cruikshank's etchings for this novel are simply incomparable").

\$4,000 - 6,000

113

1851 ➤ COBDEN-SANDERSON DOVES BINDING.

RUSKIN, JOHN. 1819-1900. *King of the Golden River*. London: Smith, Elder & Co., 1851.

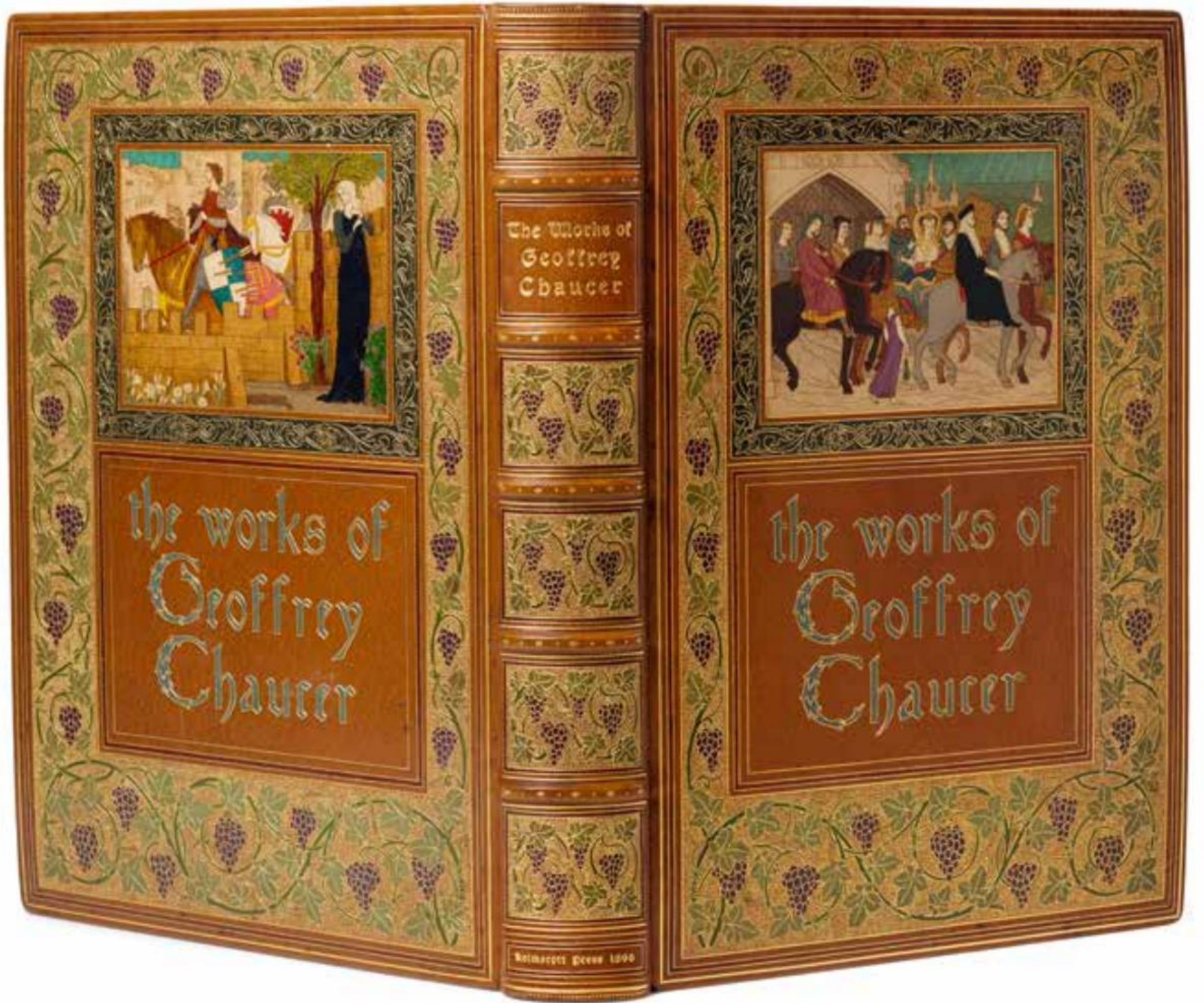
8vo (177 x 130 mm). 20th-century brown morocco, sides with all-over diaper of large solid dots and flowers made of solid petals surrounding an open dot, within triple gilt file border, spine in 6 compartments with 5 raised bands, all gilt-ruled in outline, most with gilt-lettering, turn-ins gilt *BY COBDEN SANDERSON FOR THE DOVES BINDERY* stamp-signed "The Doves Bindery 19 C-S 04"; original front wrapper bound in; green morocco pull-off case by Riviere. *Provenance*: Edith Rockefeller McCormick (1872-1932), American Socialite (bookplate; sold Anderson Galleries, 23 February 1934, lot 89).

IN A FINE DOVES BINDING BY COBDEN-SANDERSON. T. J. Cobden-Sanderson was working as a barrister when he was encouraged by William Morris's wife Jane to abandon the law for a more fulfilling manual trade such as bookbinding. He abandoned his practice and opened a workshop in 1884, and in 1893, he established the Doves Bindery in Hammersmith, London. On the art of bookbinding, Cobden-Sanderson writes: "A well-bound beautiful book is neither of one type, nor finished so that its highest praise is that 'had it been made by a machine it could not have been made better.' It is individual; it is instinct with the hand of him who made it; it is pleasant to feel, to handle, and to see; it is the original work of an original mind working in freedom simultaneously with hand and heart and brain to produce a thing of use, which all time shall agree ever more and more also to call 'a thing of beauty'" (Arts and Crafts Essays: Bookbinding, for members of the Arts and Crafts Exhibition Society). *FIRST EDITION* of John Ruskin's only work of fiction. Tidcombe 586 (pattern 746); Ray *The Illustrator and the Book in England* 142 ("the artist made a little masterpiece of Ruskin's fairy tale").

\$5,000 - 7,000



(detail)



114

1896 • KELMSCOTT CHAUCER: THE FINEST BOOK SINCE THE GUTENBERG BIBLE.
CHAUCER, GEOFFREY. 1343-1400. *The Works ... now newly imprinted.* Edited by F.S. Ellis. Hammersmith: Kelmscott Press, 1896.

Folio. Printed in Chaucer and Troy types, in red and black, woodcut title, borders and initials by C.E. Keates, W.H. Hooper and W. Spielmeier after William Morris, 87 woodcut illustrations by W.H. Hooper after Edward Burne-Jones. Levant morocco by Birdsall, the upper cover tooled with original border design of leaves and flowers in various colored morocco with a centered reproduction of the pilgrims setting off for Canterbury and the title tooled in gilt, the lower cover with a similar border design gilt title and reproducing, in various colored leather, the woodcut of the story of Troilus and Cressida, spine in 6 compartments gilt lettered in two with matching design, blue morocco doublures with wide and intricate design of roses and leaves. Provenance: Robert W. Martin (this copy exhibited, Grolier Club, *Collector's Choice*, July 1954).

LIMITED EDITION, one of 425 copies of a total edition of 438. "THE FINEST BOOK SINCE GUTENBERG" (Franklin). The supreme achievement of the forty-year artistic collaboration between Morris and Burne-Jones, and of the Kelmscott Press: "the final chapter of co-operation; the venture in which their particular talents are combined for the last time, and to spectacular effect" (Robinson). Earliest plans for the work date to 1891 and the book announced to Kelmscott Press subscribers in December, however the actual printing of the book did not begin until August 1894, and was only issued to subscribers in June 1896. *IN A SUPERB BINDING BY BIRDSALL.* Peterson *The Kelmscott Chaucer*, *A Census* 2011; Franklin *Private Presses* p 192; Peterson A40; Robinson *William Morris, Edward Burne-Jones and the Kelmscott Chaucer*; Ray *The Illustrator and the Book in England* ("The Chaucer is not only the most important of the Kelmscott Press's productions; it is also one of the great books of the world").

\$60,000 - 90,000



115

1903 ♣ DOVES PRESS MAGNUM OPUS: THE DOVES BIBLE.
The English Bible Containing the Old Testament & The New Translated Out of the Original Tongues by Special Command of His Majesty King James the First.... Hammersmith: The Doves Press, 1903-1905.

5 volumes, 4to (335 x 234 mm). Initials printed in red. Original limp vellum, spines gilt-lettered, uncut, some minor soiling, a few tiny spots to binding, edges, and a handful of leaves.
Provenance: Joseph Halle Schaffner (bookplates).

LIMITED EDITION, one of 500 sets. "Regarded as the most beautifully printed Bible of the twentieth century" (Herbert), and described by Colin Franklin as the Press's "magnum opus" (*The Private Presses*). The Bible is the only folio printed by Cobden Sanderson and Emery Walker at the Doves Press. "The great red initial "I" that dominates and yet fixes exactly the opening page of Genesis in the Doves Bible is a pattern for all time of complexity reduced to the minimum of simplicity. Of approximately fifty publications issued between 1901

and 1916, the outstanding item is the complete Bible, published in five large quarto volumes... if there were any doubt concerning the courage of the man, we need only consider the magnitude of such a work, to be produced by one compositor and upon one hand press. That one compositor, of course, was exceptional. Every Doves book is a proof of J.H. Mason's ability in composition... The Doves Bible and the Kelmscott Chaucer stand side by side upon the highest peak of typographical accomplishment, utterly dissimilar yet with the same element of greatness incontestable. Though popular belief holds the Gutenberg Bible to be the most beautiful book ever printed, these two monumental volumes prove once more that popular belief may be inaccurate" (Ransom, *Fine Presses and Their Books*, 56); Herbert *English Bibles* 2139.

\$10,000 - 15,000

116

1908 ♣ FINELY BOUND BY CANAPE WITH AN INSET COPPERPLATE AND ORIGINAL STUDY BY KUPKA.
LECONTE DE LISLE, CHARLES-MARIE-RENÉ. 1818-1894. *Les Érinnyes: tragedie antique*. Paris: Librairie de las Collection des Dix, A. Romagnol, 1908.

8vo (276 x 190 mm). Half-title, title printed in red and black, a few red letters in-text, text printed within color-printed border, section-titles for each act. 3 etched plates, 21 etched headpieces, and one etched tailpiece, all by Frantisek Kupka; 7 color-printed wood-engraved tailpiece vignettes after Kupka by E. Gaspe; an extra suite of all illustrations and vignettes hors texte, and of Kupka's etchings in two states (one with remarques). *WITH AN ORIGINAL UNSIGNED GRAPHITE AND WASH STUDY OF A WOMAN BY KUPKA BOUND IN*. Contemporary crushed brown levant stamp-signed by Georges Canape, upper cover with an inset copperplate (see below) surrounded by an russet morocco art nouveau frame onlay, rear cover with central russet morocco arabesque onlay, spine in 6 compartments, with 5 raised bands, gilt-lettered in one, the rest gilt-decorated with russet morocco fleuron onlays, wide turn-ins gilt with russet morocco onlay border gilt, maroon silk endleaves; original wrappers printed in gold and green bound in; slipcase.

LIMITED EDITION, number 54 of 100 copies on velin d'Arches or japon (this copy on velin d'Arches), with the extra suite of plates, of a total edition of 300. *IN A SUPERB BINDING BY GEORGES CANAPÉ WITH AN INSET COPPERPLATE ETCHED BY KUPKA* for the headpiece printed on p.75 in the present work. Cartaret 4:235; Duncan & De Bartha 65; Ray 387.

\$4,000 - 6,000

117

1913 ♣ THE FIRST AND STILL THE FINEST FACSIMILE OF THE GUTENBERG BIBLE.
[FACSIMILE -- GUTENBERG BIBLE]. *Biblia Sacra*. [Leipzig: Insel Verlag, 1913-1914.]

2 volumes, folio. Facsimile reproduction throughout. 20th-century blind-stamped calf antique. Some light wear.

LIMITED EDITION, number 216 of 300 copies of the first complete facsimile of the Gutenberg Bible, reproduced from the richly illuminated copies in the Königlichen Bibliothek, Berlin and the Standischen Landesbibliothek, Fulda, considered to be the most beautifully illuminated of any copies known to exist.

\$3,000 - 5,000



118

118
1915 ♣ THE BLAIRHAME COPY OF STOKES' EXHAUSTIVE SURVEY OF MANHATTAN ICONOGRAPHY.
STOKES, ISAAC NEWTON PHELPS 1867-1944. *Iconography of the Island of Manhattan Island*. New York: Robert H. Dodd, 1915-28.

6 volumes, 4to (278 x 210 mm). Profusely illustrated with plates and facsimiles, many folding and some in color; in all nearly 600 plates including all of the significant early maps and views of New York. Publisher's half vellum over blue cloth covered boards, a bit of spotting to some volumes. *Provenance*: Mrs. J. Insley Blair (morocco Blairhame bookplate, sold Parke Bernet, 1954, sale 1489, lot 612).

LIMITED EDITION, ONE OF 42 COPIES ON JAPAN VELLUM from a total edition of 402 copies. *INSCRIBED BY STOKES*, July 3rd, 1916. The monumental work of Isaac Newton Phelps Stokes, published from 1915 to 1928, the fruit of years of collecting and researching prints and maps. Stokes announces his aim in the Preface: "The iconography of Manhattan Island represents the result of a two-fold purpose: to collect, to condense, and to arrange systematically and in just proportion, within the confines of a single work, the facts and incidents which are of the greatest consequence and interest in the history of New York City, with special reference to its topographical features and to the physical development of the island; and to illustrate this material by the best reproductions obtainable of important and interesting contemporary maps, plans, views, and documents; in other words, to produce a book dealing with the physical rather than the personal side of the city's history, which shall be at the same time useful and interesting to the student of history, the antiquarian, the collector, and the general public."

\$4,000 - 6,000



119

119
1923 ♣ "WORKSHOP COPY" OF THE ASHENDENE FAERIE QUEENE WITH ST JOHN HORNBY'S BOOKPLATE.
SPENSER, EDMUND. CA 1552-1599. *The Faerie Queene Disposed into Twelve Bookes Fashioning XII. Morall Vertues*. [Chelsea]: The Ashendene Press, 1923.

Folio. Printed in black, red, and blue throughout in the Subiaco type. Original linen-backed blue boards uncut, printed label on spine; cloth folding case. Spine toned, some light rubbing, some light spotting to a few leaves. *Provenance*: Charles Harold St John Hornby (bookplate); sold Francis Edwards, Catalogue No. 825, 1961.

CHARLES HAROLD ST JOHN HORNBY'S COPY WITH HIS BOOKPLATE AND WITH "WORKSHOP COPY" LABEL.

LIMITED EDITION, one of 180 copies on paper of a total edition of 192. The Ashendene Press created two original typefaces: Subiaco (used in this work), and Ptolemy. The text was edited by J. C. Smith based on careful study of the first three editions of Spenser's work, published between 1590 and 1596.

\$4,000 - 6,000



120

120
1925 ♣ IN AN ELABORATE GRECIAN RELIEF BINDING BY RALLI.
VALÉRY, PAUL. 1871-1945. *L'Ame et la danse. Dialogue socratique*. Paris: Le Livre Contemporain, 1925.

4to (329 x 246 mm). 22 lithographs by Raphael Drouart; *EXTRA-ILLUSTRATED BY THE ADDITION OF 8 ORIGINAL PENCIL STUDIES FOR THE LITHOGRAPHS ON ARCHES* and an extra suite of lithographs, many with remarques, on chine. Contemporary tan morocco, sides with incised heavily stipple-gilt panels, upper cover set with elaborate onlays depicting three female dancers between four Grecian columns, with Greek key-roll, lute, lyre, and olive branch onlays, lower cover set with a large onlay stele beneath onlay garlands and grapevines with pan-pipes and horns, spine in 5 compartments with 4 raised bands gilt, wide turn-ins with gilt, Art Deco-patterned gold and salmon silk doublures and endleaves. *Provenance*: P. Bellanger (letterpress name on limitation page).

IN A SUPERB BINDING BY N. RALLI in a grecomaniacal style complementing the illustrations of the work.

EXTRA-ILLUSTRATED COPY OF THE LIMITED EDITION, number 12 of 120 copies printed on thick paper signed by Paul Valéry and Raphael Drouart and *WITH EIGHT ORIGINAL DRAWINGS BY DROUART*. Carteret IV, 385.

\$3,000 - 5,000



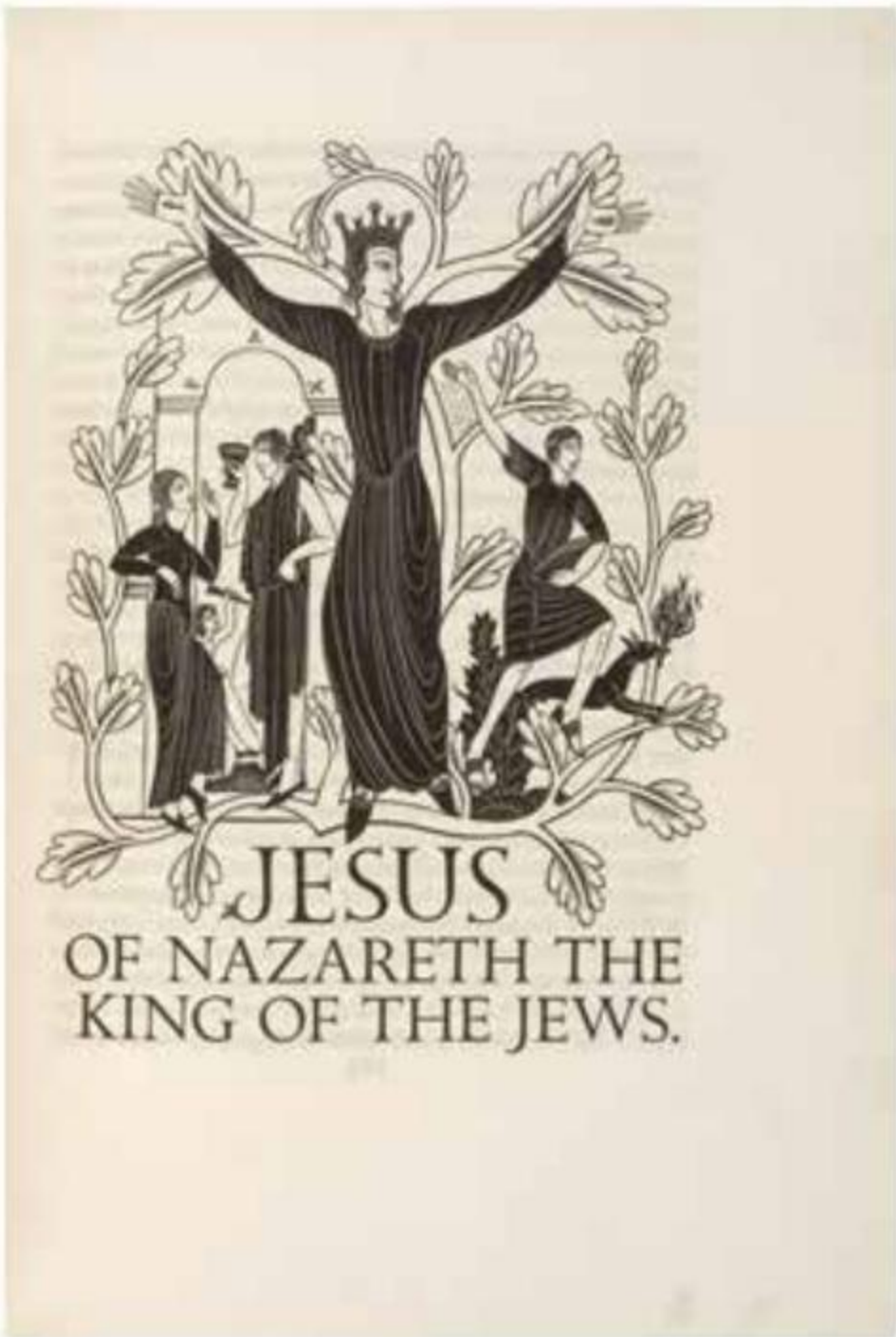
121

121
1927 ♣ ASHENDENE PRESS DON QUIXOTE.
CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616. *The First [-Second] Part of the History of the Valorous and Wittie Knight-Errant Don Quixote of the Mancha*. Chelsea: The Ashendene Press, 1927-28.

2 volumes, folio (431 x 304 mm). Text printed double column in red and black, ornate initials and borders designed by Louise Powell and cut on wood by W.M. Quick and Geo. H. Ford. *IN THE RARE ASHENDENE FULL PIGSKIN BINDING* by W. H. Smith, commissioned by Hornby; pigskin-tipped cloth slipcase by Brockman with his ticket. Very slight toning to spine ends, a touch of light rubbing to extremities.

LIMITED EDITION, one of 225 copies on handmade Batchelor paper of a total edition of 245 (there were 20 on vellum) and bound in pigskin (also available in green morocco and morocco-backed boards). *Don Quixote* was the first work to be printed by the Ashendene Press using Hornby's new Ptolemy type, designed by Walker, modelled after the type F. Holle of Ulm used for the 1482 printing of Ptolemy's *Geographia*. According to Franklin, "in Don Quixote we find at last an alphabet of open and freely drawn, decorative initial letters, designed by Louise Powell and shadowing something of Kelmscott Press taste from years before." Hornby *Bibliography* 36.

\$4,000 - 6,000



122

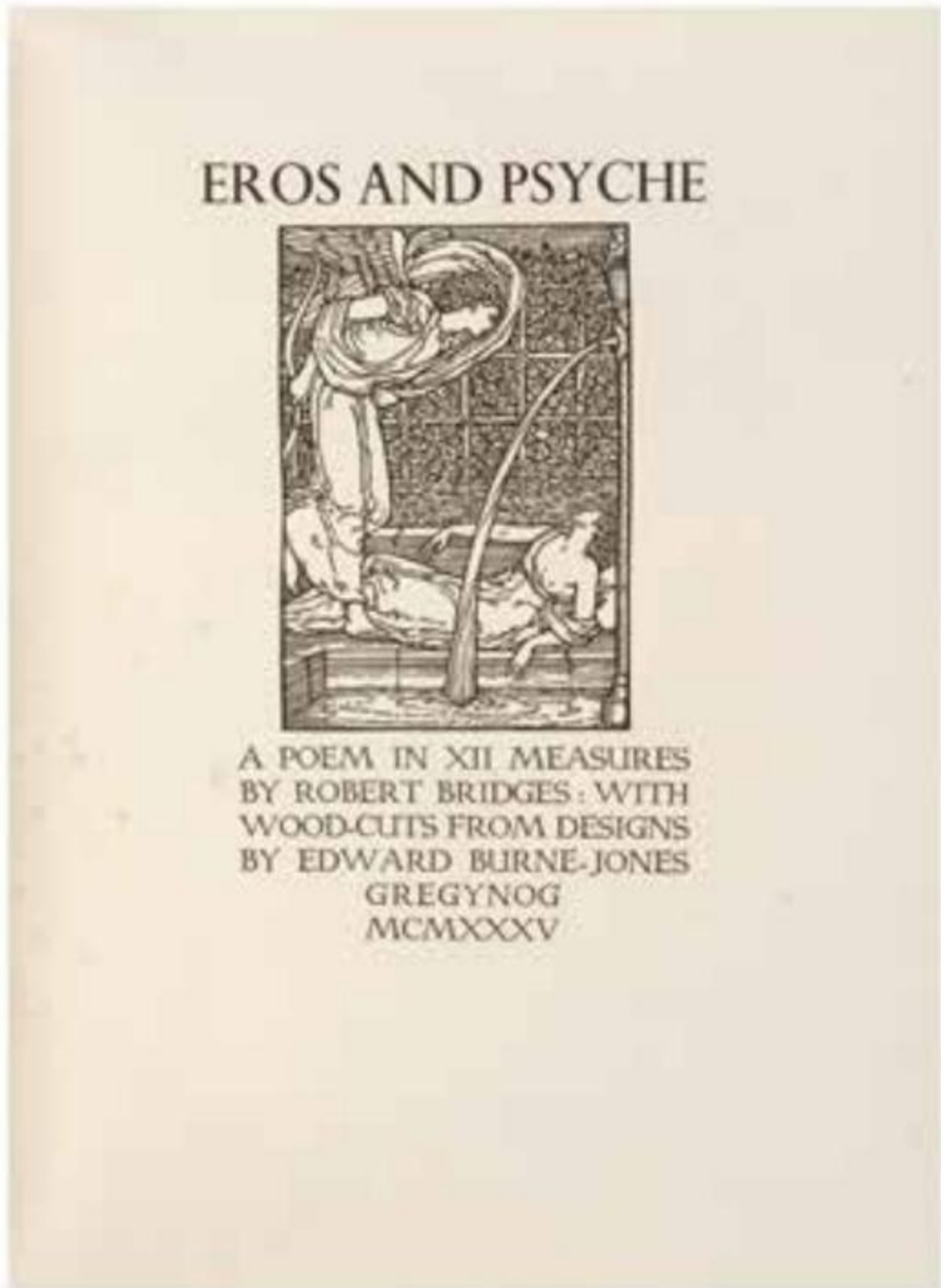
122

1931 ♣ GOLDEN COCKEREL PRESS *FOUR GOSPELS*.
The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I. Waltham St. Lawrence: The Golden Cockerel Press, 1931.

Folio. 65 wood-engraved illustrations, headlines, and initials by Eric Gill. Original half white pigskin, buckram boards gilt, top edge gilt, others uncut, by Sangorski & Sutcliffe; white pigskin-backed folding case gilt. Some slight soiling to spine and boards.

LIMITED EDITION, number 193 of 500 copies. "The Golden Cockerel book usually compared with the Doves *Bible* [see lot 115] and the Kelmscott *Chaucer* [see lot 114]. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books, in which Roman type has been mated with any kind of illustration" (Chanticleer 78).

\$6,000 - 9,000



123

123

1935 ♣ EDWARD BURNE-JONES FOR THE GREGYNOG PRESS.
BRIDGES, ROBERT. *Eros and Psyche*. Newtown: Gregynog Press, 1935.

4to. Text printed in red, green, and black; 24 woodcuts from drawings by Edward Burne-Jones. Original white pigskin gilt, top edge gilt, others uncut; cloth slipcase. Some very light soiling to front board, a few pale spots internally.
Provenance: Brian Stilwell (bookplate).

LIMITED EDITION, one of 300 copies. The wood engravings by Loyd Habery and R. J. Beedham after Burne-Jones. The work features large initials printed in green designed by Graily Hewitt. The drawings were originally intended for William Morris's *The Earthly Paradise* but were unused for decades until this work was printed.

\$1,000 - 1,500



124

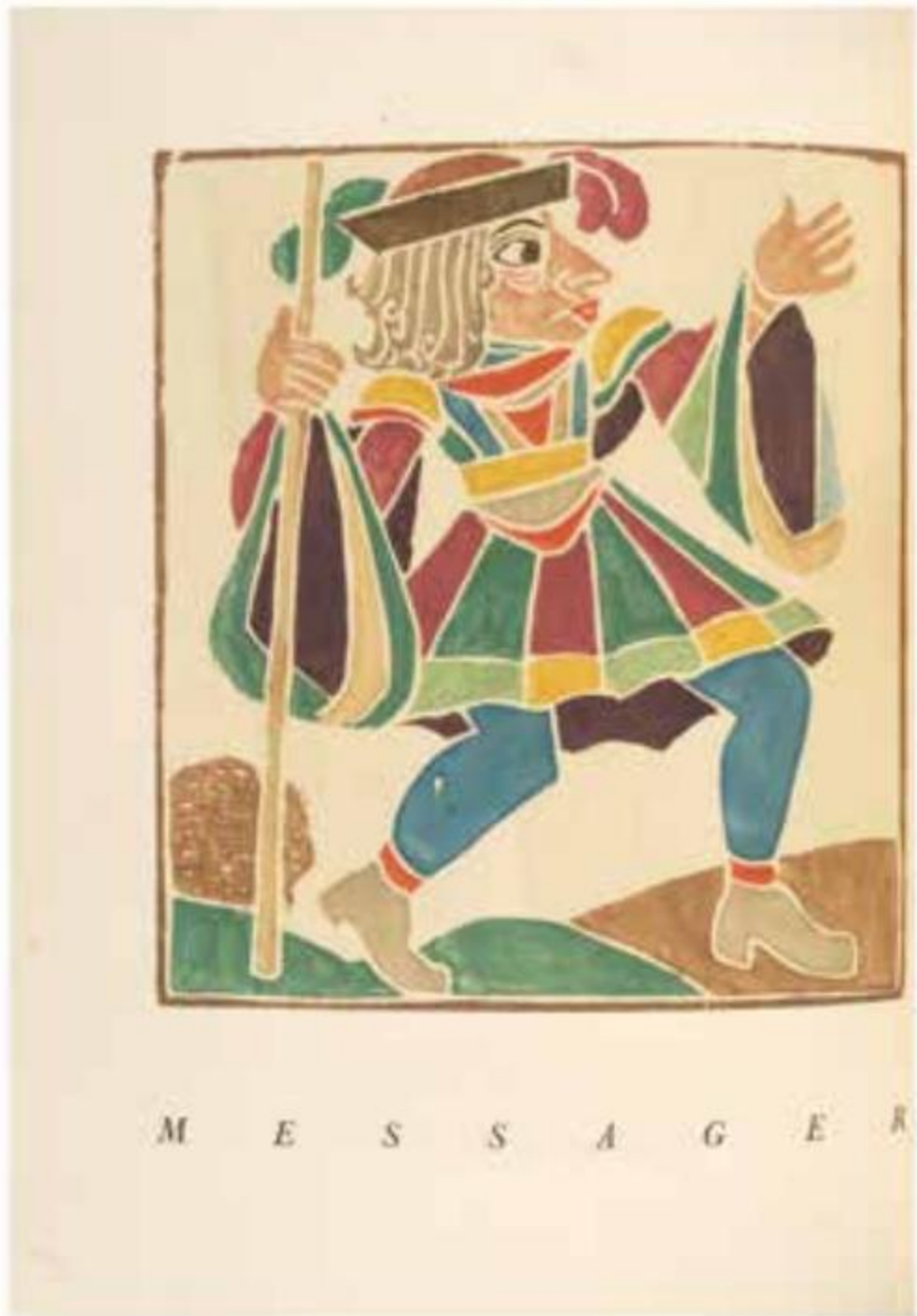
124

1938 ♣ REDON'S ILLUSTRATIONS FOR FLAUBERT.
REDON, ODILON. 1840-1916, illustrator; FLAUBERT, GUSTAVE. 1821-1880. *La Tentation de Saint Antoine*. Paris: Éditions Ambroise Vollard, 1938.

Folio (447 x 335 mm). 22 lithographs hors-texte on chine loose (as issued); 15 wood engravings in-text by Georges Aubert after Redon's drawings in-texte. Text loose in original printed wrappers; text and plates in separate chemises in blue morocco-backed folding case gilt.

LIMITED EDITION, number 179 of 210 copies on vélin d'Arches of a total edition of 275. Redon created three different series of lithographs based on Flaubert's *La Tentation de Saint Antoine*. The first two series, made in 1888 and 1889, comprise 10 and 6 lithographs respectively. A third suite of 24 lithographs was commissioned by Ambroise Vollard in 1896. In 1910, Redon produced an additional series of drawings based on Flaubert's work. Vollard commissioned a series of wood engravings by Georges Aubert after Redon's 1910 drawings, and they are united Redon's most extensive suite of lithographs and Flaubert's text in this edition for the first time.

\$3,000 - 5,000



125

125

1943 ♣ AMONG THE FINEST LIVRE D'ARTISTES, BOUND BY CREUZEVAULT
DERAIN, ANDRÉ 1880-1954, artist. RABELAIS, FRANCOIS c.1494-1553. *Les horribles et espouvantables faictz et prouesses du très renommé Pantagruel, Roy des dipsodes fils du grand géant Gargantua*. Paris: Albert Skira, 1943.

Folio (340 x 275mm). With 179 woodcuts printed in color, including the initials by André Derain and printed by Roger Lacourière. Bound by Creuzevault in tan morocco, gilt and multi colored onlays, spine with large lettering using similar onlays; brown suede doublures, chemise and slipcase utilizing a wood veneer, lined with brown morocco.

LIMITED EDITION, number 192 of 275 copies *SIGNED* by André Derain. To illustrate Rabelais, André Derain drew his inspiration from 16th century playing cards, manifested in the aesthetics, which recall the illustrated prints of the time of Rabelais, and in the choice of woodcuts. The printer, Roger Lacourière, was so enamored of the artist's idea that he had a studio dedicated to Pantagruel installed in his workshops, where he worked tirelessly for more than two years in spite of the Nazi occupation of Paris. Derain's illustration is particularly remarkable as being a rare example of multi-color woodblock printing. Usually, the colors would have been applied one after the other on separate blocks. Here, Derain cut a white-line to separate the colors and the matrices were printed "à la poupée," i.e. with all the colors at once.

\$15,000 - 25,000

Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term “Conditions of Sale” includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at [www. bonhams.com/ WebTerms](http://www.bonhams.com/WebTerms) which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer’s Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms “Bonhams,” “we,” “us” and “our” refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms “you” and “your” refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term “hammer price” means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams’ online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the “buyer’s premium”). The following buyer’s premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):
28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.
- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.
- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.
- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the “3rd-party bidding platform fee”) equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term “purchase price” means the aggregate of (a) the hammer price, (b) the buyer’s premium, (c) any 3rd-party biding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the “SALES AND USE TAX” section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government- issued proof of identity for the individual who is transacting on the entity’s behalf.

We may also request a financial reference and/ or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:
- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
 - (ii) neither you, your principal (if applicable, and subject to Bonhams’ prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, “Sanctions”);
 - (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams’ request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
 - (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.
- You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer’s hammer (or, for online-only sales, on the close of the lot by Bonhams’ online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer’s obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer’s name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams’ preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier’s check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer’s obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys’ fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer’s breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys’ fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer’s identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property’s auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ϙ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams’ online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the “LIMITED RIGHT OF RESCISSION” section of these Conditions of Sale with respect to identification of authorship, all property is sold “AS IS” and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the “Buyer’s Guide” portion of the catalog. Lots designated with a “W” and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Purchased property that is permitted to remain onsite at Bonhams’ facility must be removed at the buyer’s expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer’s risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer’s

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party’s technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams’ rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams’ Privacy Policy, available online at [http://www. bonhams.com/legals/9945/](http://www.bonhams.com/legals/9945/). If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

15. These Conditions of Sale and the buyer’s and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the “MEDIATION AND ARBITRATION PROCEDURES” section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.

b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the “COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS” section of the Buyer’s Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer’s sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.

c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer’s sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.

d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states’ or jurisdictions’ regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser’s sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party’s opinion as to grade or other attributes, as opinions differ and grading standards change over time.

b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information’s inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.

c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items’ actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as “Antique Pre-1899,” “Curio/Relic,” Modern firearm,” or “Modern handgun.” Firearms classified as “Antique Pre-1899” do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as “Modern firearm” or Modern handgun” will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as “Curio/Relic” may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer’s responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.

c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.

d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as “Curio/Relic,” “Modern firearm,” or “Modern handgun” and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.

e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as “Curio/Relic,” “Modern firearm,” or “Modern handgun” to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as “Curio/Relic,” “Modern firearm,” or “Modern handgun.” A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as “Curio/Relic” at Bonhams’ Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer’s responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer’s premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a “private” or “contract” carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a “common carrier” by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller’s agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller’s warranty of title and other representations and warranties made by the seller for the buyer’s benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER’S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

“Authorship” means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, “counterfeit” is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST’S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. (“JAMS”) or another national or international alternative dispute resolution (“ADR”) provider of Bonhams’ choice, and the arbitrator shall be selected in accordance with JAMS’ Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator’s award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:

- A. All arbitration proceedings shall be confidential;
- B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
- D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys’ fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

❏ No Reserve

Unless indicated by the **▣** symbol next to the lot number (or bearing an explicit statement such as “No Reserve” or “Without Reserve”), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ Bonhams’ Ownership Interest in Property Offered at Auction

The **▲** symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

⌘ Bidding by Interested Parties

We will mark the lost with the ⌘ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ Guaranteed Property/Third Party Irrevocable Bid

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

Ⓢ Lot Shown with a Display-Only Part

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium (“Purple Paddle”) Lot Subject to Restricted Bidding

Lots bearing the “P” symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the Ⓜ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams' online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams' online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer’s Guide - continued

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property form BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales).

Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer’s Guide - continued

W lots from Bonhams by 5pm Eastern Time on *Mondays*. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon’s premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordan's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines (“Gordon's”) directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon’s directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon’s directly. Buyers must arrange for such services directly with Gordon’s (or any other the third party service provider of buyer’s choice). Such services shall be independent of Bonhams, and shall be solely at the buyer’s risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping

Buyers are required to comply with their respective states’ or jurisdictions’ regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

Bonhams

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

☐

☐

☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
111 W 57th Street
New York, New York 10019
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

LES HORRIBLES ET ESPOVANTABLES
FAICTZ ET PROUESSES
DU TRÈS RENOMMÉ

PANTAGRUEL

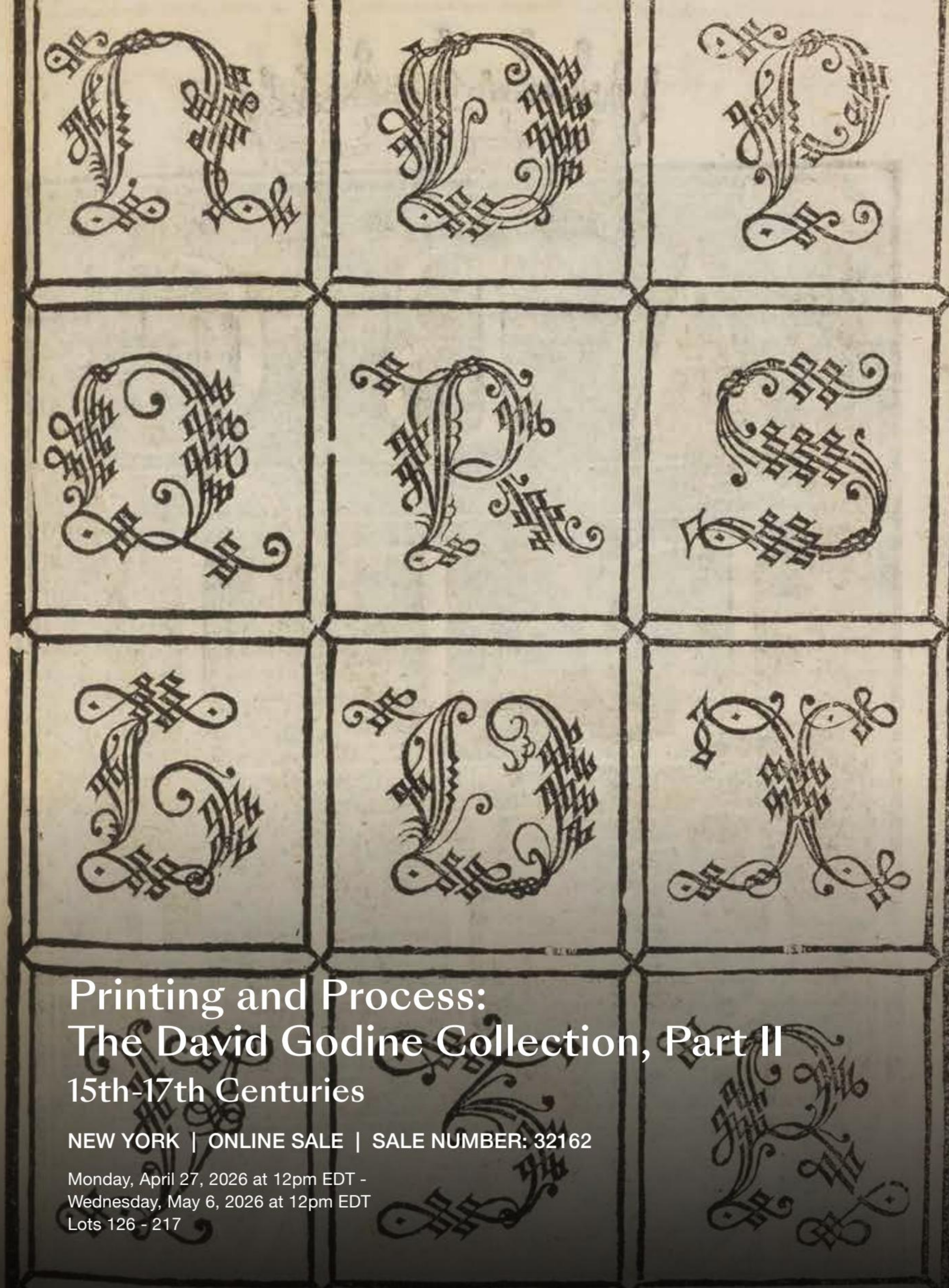
ROY DES DIPSODES
FILS DU GRAND GÉANT GARGANTUA

Composé nouvellement par
MAITRE ALCOFRYBAS NASIER



Orné de Bois en couleurs dessinés et gravés par
ANDRÉ DRAIN

ALBERT SKIRA, Editeur à Paris



Printing and Process:
The David Godine Collection, Part II
15th-17th Centuries

NEW YORK | ONLINE SALE | SALE NUMBER: 32162

Monday, April 27, 2026 at 12pm EDT -
Wednesday, May 6, 2026 at 12pm EDT
Lots 126 - 217



APPIANI ALEXANDRINI
Sophistæ, de Ciuilibus Romanorū bellis histo-
riarum libri quinque. Eiusdem libri sex: Il-
lyrius, Celticus, Libycus, Syrius, Parthicus, Mi-
thridaticus, & Romanæ historiæ procemium.
P. VELLEI PATERCVLI
historiæ Romanæ duo volumina.



Parisiis, ex officina Michaelis Vascofani,
M. D. XXXVIII.

lot 145

Printing and Process: The David Godine Collection, Part II 15th-17th Centuries

New York | Online Sale | Monday, April 27, 2026 at 12pm EDT - Wednesday, May 6, 2026 at 12pm EDT

BONHAMS

111 W 57th Street
New York, NY 10019
bonhams.com

SALE NUMBER

32162
Lots 126-217

ILLUSTRATIONS

Front Cover: lot 60
Inside Front Cover: lot 92
Inside Rear Cover: lot 125
Rear Cover: lot 114

PREVIEW

Tuesday April 28, By appointment
Wednesday April 29, By appointment
Thursday April 30, 10am – 5pm
Friday May 1, 10am – 5pm
Saturday May 2, 12pm - 5pm
Sunday May 3, 12pm - 5pm
Monday May 4 10 am - 5 pm

INQUIRIES

New York

Ian Ehling
Vice President
Head of Department
+1 (212) 644 9094
ian.ehling@bonhams.com

Gretchen Hause
Senior Specialist
+1 (212) 461 6532
gretchen.hause@bonhams.com

Jeffrey Kral
Sale Coordinator/Cataloguer
+1 (917) 206 1626
jeffrey.kral@bonhams.com

Kevin Kelly
Associate Specialist
+1 (917) 206 1652
kevin.kelly@bonhams.com

Los Angeles

Books and Manuscripts
+1 (323) 236 7500
books.us@bonhams.com

Boston

Emily Parish
Sale Coordinator
+1 (508) 970 3135
emily.parish@bonhams.com

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/32162



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our Client
Services department at:
bids.us@bonhams.com
+1 (212) 644 9001

BIDDER REGISTRATION

Verification of a valid credit card in
your name may be required before
you are able to place bids. If you will
bid on behalf of a company, you must
disclose this at the time of bidder
registration. Successful bidders may
be required to provide personal, or, if
applicable, entity KYC documentation
(including government issued ID and
other information we may reasonably
require). For telephone or absentee
bids a completed Bidder Registration
Form must be submitted in advance
of the sale. The Bidder Registration
Form can be found at the back of
every catalogue and on our website
at www.bonhams.com and should be
returned by email to Client Services
at bids.us@bonhams.com 24 hours
ahead of the start of the sale.

SHIPPING & COLLECTION

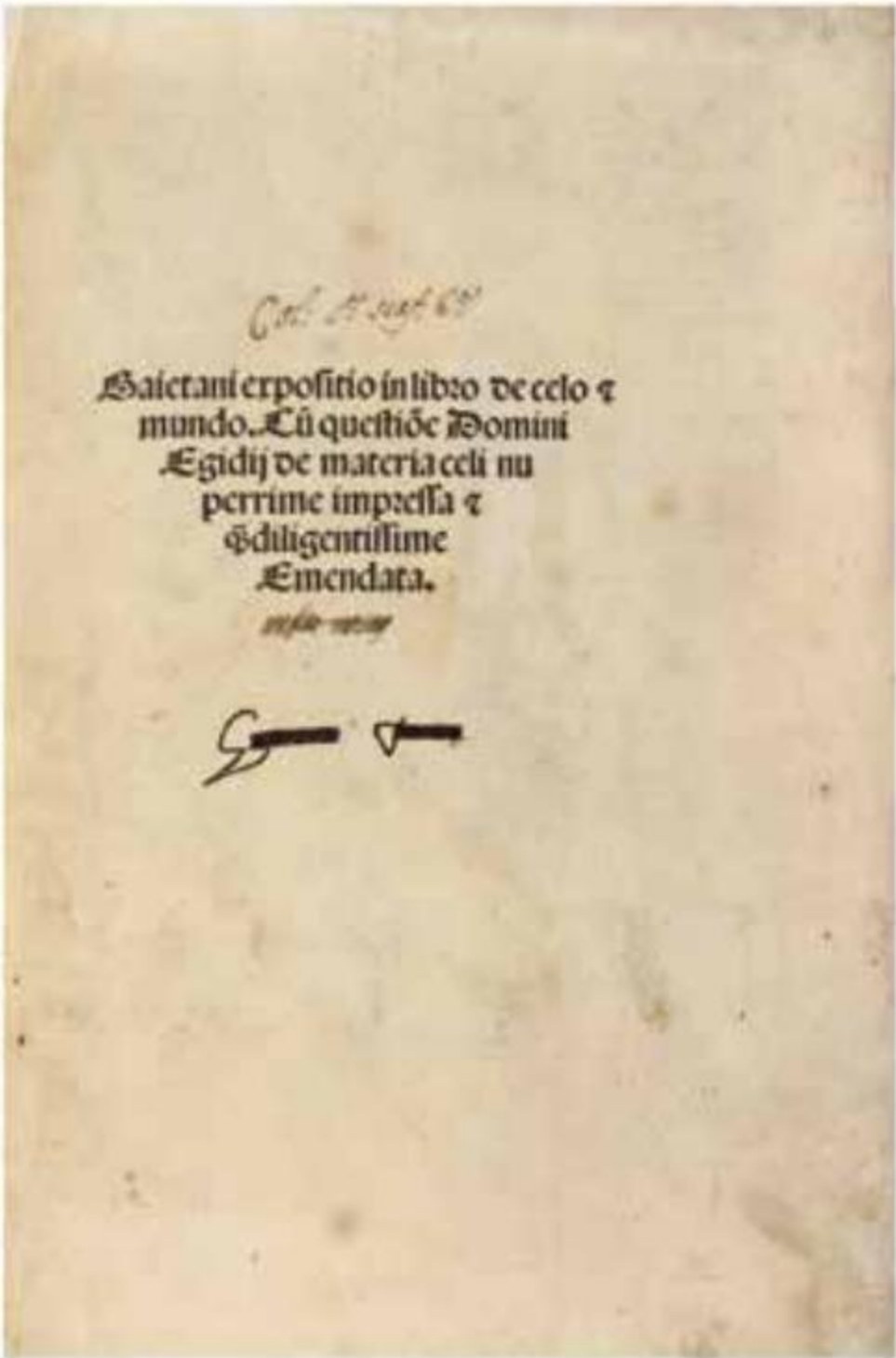
For eligible lots, we endeavor to
extended a shipping quote to buyers
within 5 business days of the sale.
Lots marked "W" are oversized and
may be subject to off-site post-sale
storage and shipping; please refer
to the Oversized Lot information
section in the Buyer's Guide. You
may collect or ship your purchases
after your payment in full has been
received. If you are sending a third
party to collect, we will require your
advance, written authorization to
release the property to your nominee.
To schedule a collection, contact
our Client Services department at
invoices.us@bonhams.com. Pre-
allocated 30-minute slots are available
Monday through Friday between
9:00am and 4:30pm.

NOTICE TO BIDDERS

Please note that starting on June 28,
2025, the import into the European
Union of certain property of non-EU
origin may be subject to additional
import requirements. If you are an EU
buyer of such items, please ensure
you are fully informed of the applicable
EU regulatory requirements regarding
import prior to bidding.



126



127

126

1480 ♣ PRAISE OF JENSON.
AQUINAS, THOMAS. c. 1225–1274. *Summa Contra Gentiles, sive de veritate Catholicae fidei*. Venice: Nicolaus Jenson, 1480.

4to (280 x 196 mm). 184 leaves (of 194, lacking quire y, z1 and z10; photographic facsimile leaves laid in). Minor occasional toning. Modern blind stamped reddish morocco by Arno Werner, matching clamshell box. *Provenance*: Theodore Lowe DeVinne (bookplate); Margot and Richard Archer, the latter being the long serving librarian at Chapin Library, Williams College (bookplate).

This is the fourth edition of Aquinas's *Summa Contra Gentiles*, and the first to be edited by Petrus Cantianus, a theologian at the University of Padua, who sings the praises of Nicolaus Jenson in his dedicatory letter at the end of the volume. This is one of the last books to be printed by Jenson, who died in the autumn of 1480. The type is set in the typical southern *lettre de somme* that Jenson used for many, if not all, of his liturgical works. The volume is beautifully printed and signed by Jenson in the colophon "Nicolaus Jenson Galicus vir imprimis catholicus erga omnes gratus, beneficus, liberalis, verax, constans, pulchritudine, magnitudine, fidelitateque imprimendi, in toto terrarum orbe pace omnium dixerim primus" noting its completion in June. BMC v 181; BSB-Ink T-271; Goff T193; GW M46568; USTC 990488.

\$2,000 - 3,000

127

1502, 1505 & 1519. ♣ OTTAVIANO I SCOTO'S HEIRS.
Three works printed by Ottaviano I Scoto's heirs bound in one, comprising: TIENE, GAETANO. *Expositio in libro de celo et mundo. Cum questione Egidii de materia celi*. Venice: Ottaviano I Scoto, 3 Idus Julias 1502. -- JANDUN, JEAN DE. *Questiones Joannis Jandoni de celo et mundo*. Jacobus Philippus de Pellibus nigris Troianus artium et medicine doctor, moralemque philosophiam Patavij ordinarie legens. *Ad librum nuper a Nicoletto Vernia Theatino emendatum*. Venice: Heirs of Ottaviano I Scoto, 24 September 1519. -- JANDUN, JEAN DE. *Perspicacissimi speculatoris ac summi paripathetici Iohannis de landuno Questiones in duodecim libros metaphysice ad intentionem Aristotelis et magni commentatoris averrois subtilissime disputate*.... Venice: Ottaviano I Scoto, 1505.

3 works bound in one, folio (306 x 208 mm). Printer's device on final leaf of each work. Old vellum laid over modern vellum; cloth folding case. A few leaves with marginal repairs. *Provenance*: A few early annotations on upper cover, title of first work, and in margins; B.R.T. (initials in margin of last text leaf); Salvarezza (bookseller's stamp on rear pastedown).

Together, three important commentaries on Aristotle's *Liber de caelo et mundo* and *Parvis naturalibus*. Ottaviano I Scoto arrived in Venice in 1475, working first as an apprentice, and then establishing himself as a printer in 1479; upon his death in 1498, his business was continued by his brother and nephews. First work: Edit16 21663; USTC 834029; second work: USTC 836892; third work: USTC 762264.

\$1,000 - 1,500

128

1503 ♣ POST-INCUNABLE.
PETRARCH, FRANCESCO. 1304-1374. *Librorum Francisci Petrarche Impressorum Annotatio. [Works]*. Venice: Simon Bevilaqua, 15 July 1503.

Folio (307 x 208 mm). Architectural woodcut frame on A1, printer's device at the end, 3-7 line initials in red and blue, double column. 17th-century calf, spine gilt in 7 compartments, gilt lettered in second, some rubbing to joints and corners, small leather portion of lower cover missing, boards sound. *Provenance*: Charles Clive Bigham Viscount Mersey/ Bignor Park (bookplate).

The third edition of the collected Latin works, a rare post incunable, first printed in 1496 and considered a fundamental document of early humanism. Petrarch was an enthusiastic investigator of the scattered locations of early manuscripts, mostly hidden away and unrecorded in various monasteries. The present edition contains much of his most important work. The printer, Simon Gabi who chose the name "water drinker", began in Vincenza in 1487, then moved to Venice in 1491 where he was active for a dozen years. Adams P-774; Essling 1385.

\$1,200 - 1,800

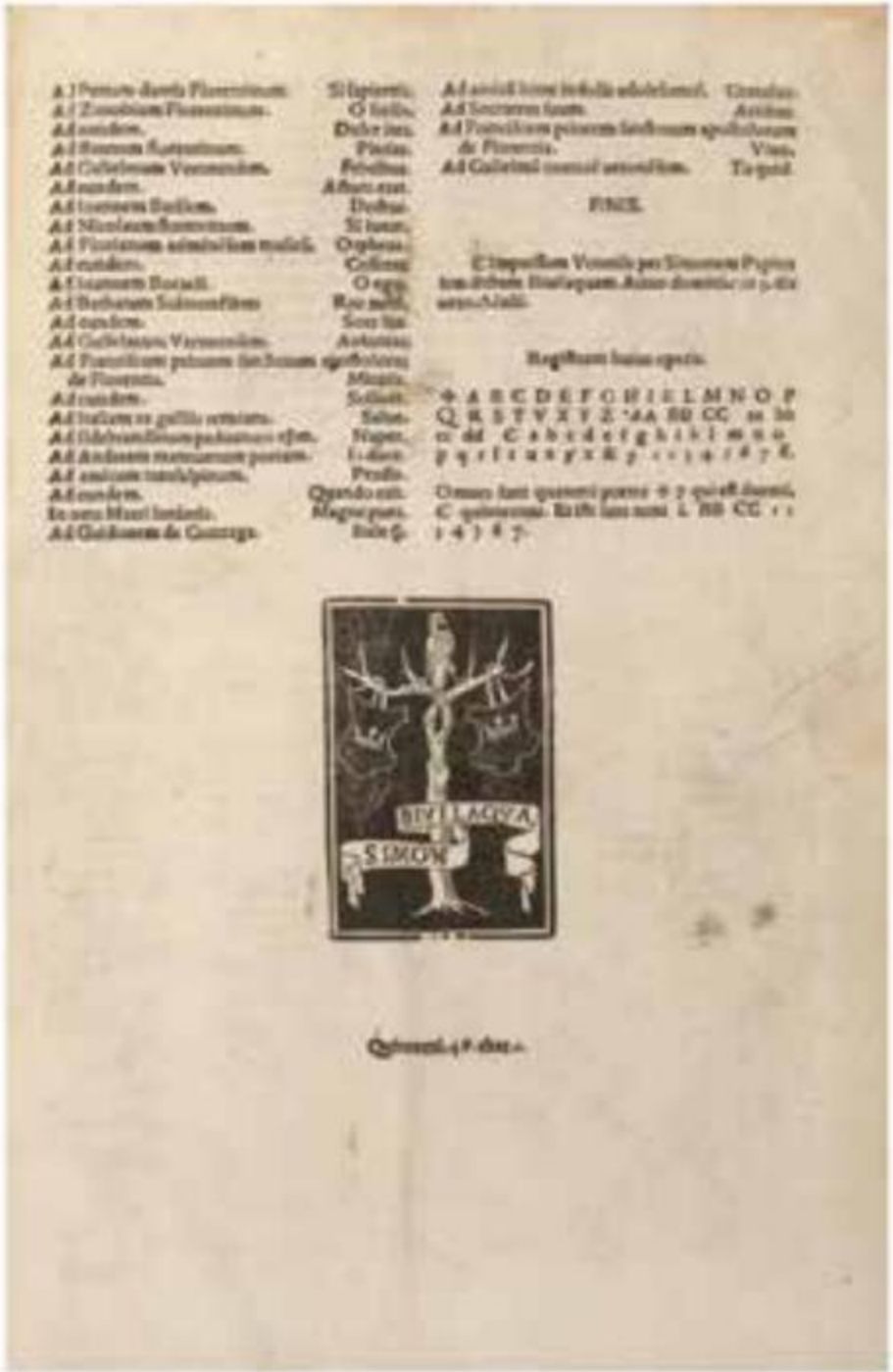
129

1515 ♣ ALDINE EDITION OF LUCANUS.
LUCANUS, MARCUS ANNEUS. 39-65. *Lucanus. [Pharsalia]*. Venice: Heirs of Aldus Manutius and Andrea Torresano, July 1515.

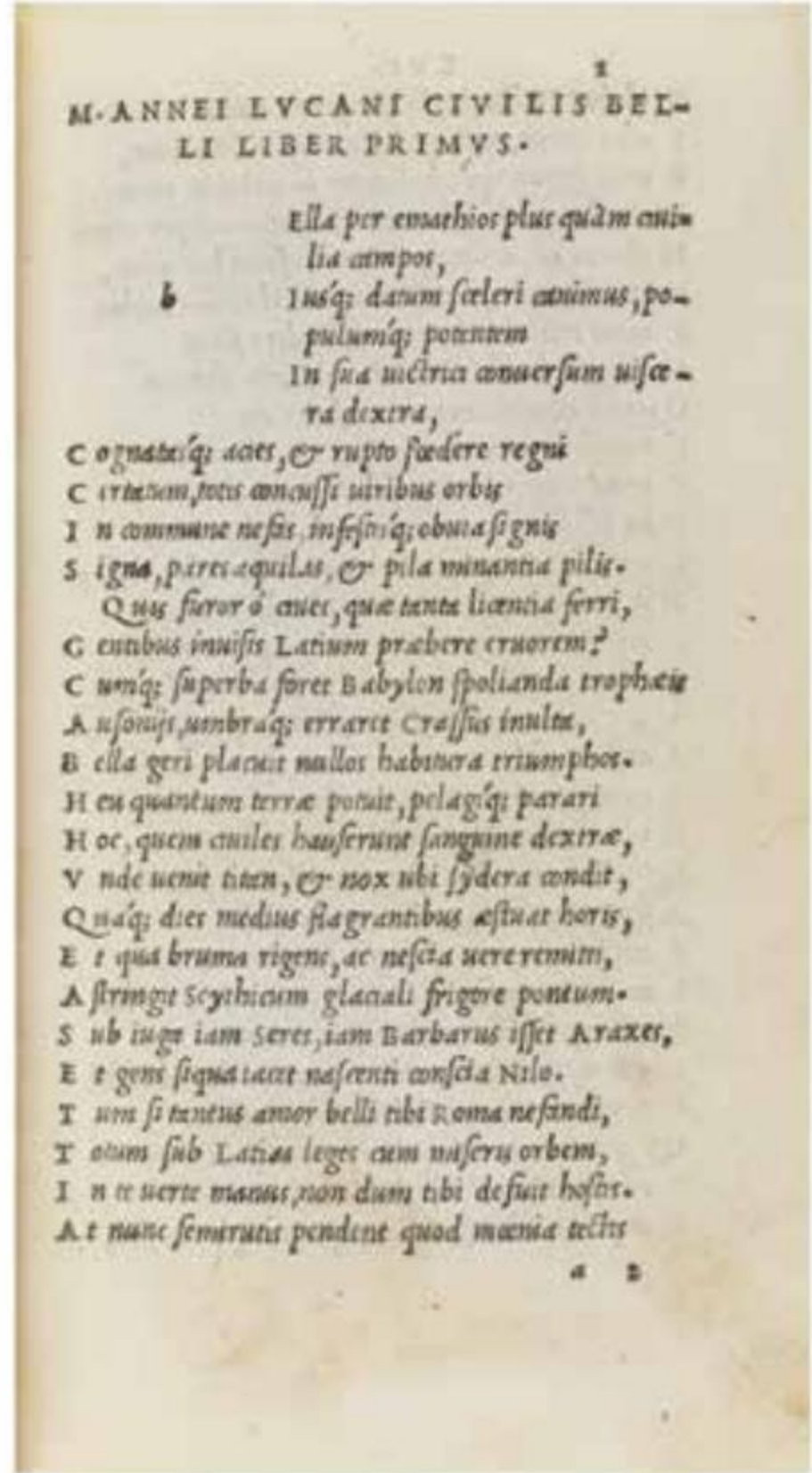
8vo (157 x 90 mm). Woodcut Aldine device on verso of last leaf. 19th-century green morocco gilt, spine in 6 compartments with 5 raised bands gilt-lettered in two, the rest gilt-decorated, edges gilt, turn-ins gilt, stamp-signed by Niedrée. Light marginal dampstain to lower corner of several leaves. *Provenance*: Signature partially effaced on first leaf; A.M.M. (initials on flyleaf).

Second Aldus edition, a reissue of the first edition of 1502 of Lucan's Roman epic poem detailing the civil war between Julius Caesar and the Roman Senate forces led by Pompey the Great. The text is based on Simone Bevilaqua's 1493 Venice edition, with improvements to the text based on a manuscript from the collection of Antonio Mauriceno to whom the work is dedicated. Adams L-1564; Renouard 72:6; USTC 838719.

\$800 - 1,200



128



129



130

130

1516 ♣ WITH REFERENCES TO THE DEDICATEE, JEAN GROLIER.
RICCHIERI, LODOVICO. 1469-1525. *Sicuti antiquarum lectionum commentaries...* Venice: Heirs of Aldo Manuzio and Andrea Torresano, February 1516.

Folio (315 x 215 mm). Roman type, 54 lines plus headline. Woodcut Aldine device in red on title page and to verso of last leaf, guide letters in initial spaces. 19th-century green morocco possibly by Bedford, spine in 7 compartments gilt lettered in two, upper cover stamped with gilt coat-of-arms, gilt edges. *Provenance:* François-Florentin-Achille, Baron Seilliere (1813-1873) banker and knight of the Legion of Honor (coat-of-arms on covers "Bibliothèque de Mello").

Published a year after Aldus's death, this is the *FIRST EDITION* of this encyclopedic work by Richerius (also called Rhodiginus his humanist pseudonym after his birthplace Revigo) who taught at Padua, Reggio, and Milan. The book treats theology, philosophy, law, medicine, magic, etc. with an emphasis on philology; many ancient Greek writers are quoted. It is probably best known for its references to Grolier (the dedicatee of the work) and his support of Aldus's efforts. Rabelais is said to have depended on this text. The title page features the famous Aldine anchor device in red. Adams R-450; Ahmanson 123; Renouard 79/11.

\$2,000 - 3,000



131

131

1518 ♣ THE FIRST COMPLETE EDITION OF LIVY.
LIVIVS, TITUS. 59 B.C.-17 A.D. *T. Livius Patavinus Historicus duobus libris auctus cum L. Flori epitome.* Mainz: Johann Schöffer, 1518 [-1519].

Small folio (347 x 246 mm). Title surrounded by an historiated woodcut frame repeated in a second title before the text, numerous woodcut initials from designs often attributed to Holbein. First title with substantial repairs to margins, worming through index. Contemporary German calf with elaborate blind tooling. Rebacked with the bulk of original spine laid down. *Provenance:* Charles Hope, Earl of Hopetoun (bookplate).

FIRST COMPLETE EDITION OF LIVY. Romulus and Remus, the rape of Lucretia, Horatius at the bridge, the saga of Coriolanus, Cincinnatus called from his farm to save the state - these and many more stories immortalized by Livy in his history of Rome have become part of our cultural heritage. Erasmus, in the second preface to this edition, attributes to Johann Fust, partner of Johann Schöffer's father Peter, the invention of printing at Mainz. While all previous editions of Livy's work had omitted the thirty-third book, Schöffer's edition, based on a manuscript found in a Mainz monastery, supplied the missing book, as well as the final chapters of the fortieth. A fresh well margined copy. Adams L-1321; USTC 695789.

\$2,000 - 3,000

132

1518 ♣ THE WORKS OF RICHARD OF SAINT VICTOR.
RICHARD OF SAINT VICTOR. D.1173. *Omnia opera in unum volumen congesta solerti cura ac diligentia emendata.* [Paris]: apud André Bocard in aedibus Jean Petit [and Josse Badé], 1518.

2 parts in one volume, folio (228 x 220 mm). Title printed in red and black within woodcut historiated border, woodcut device on title, criblé initials; 15 woodcuts (4 full-page). Late 16th or early 17th-century calf, spine in 7 compartments with 5 raised bands, gilt lettering-piece in one, the rest with central gilt ornament. Upper joint perished but cords holding, some losses to spine ends and overall wear, some internal light dampstaining to foremargin of the first few leaves.

FIRST EDITION of the works of Scottish philosopher and Augustinian monk Richard of Saint Victor. The text is set in two columns in southern gothic *lettre de somme* by Petit. The title page bears the woodcut Petit rampant lions printer's device, and like other French books from this post-incunable period, includes what we now recognize as the hallmarks of a modern book, including: dedication, table of contents with page numbers, foliation printed in line with the running headlines. It contains fifteen woodcuts, four of which depict plans of the *Templum Ezechielis*. Brunet IV:1288.

\$800 - 1,200



132

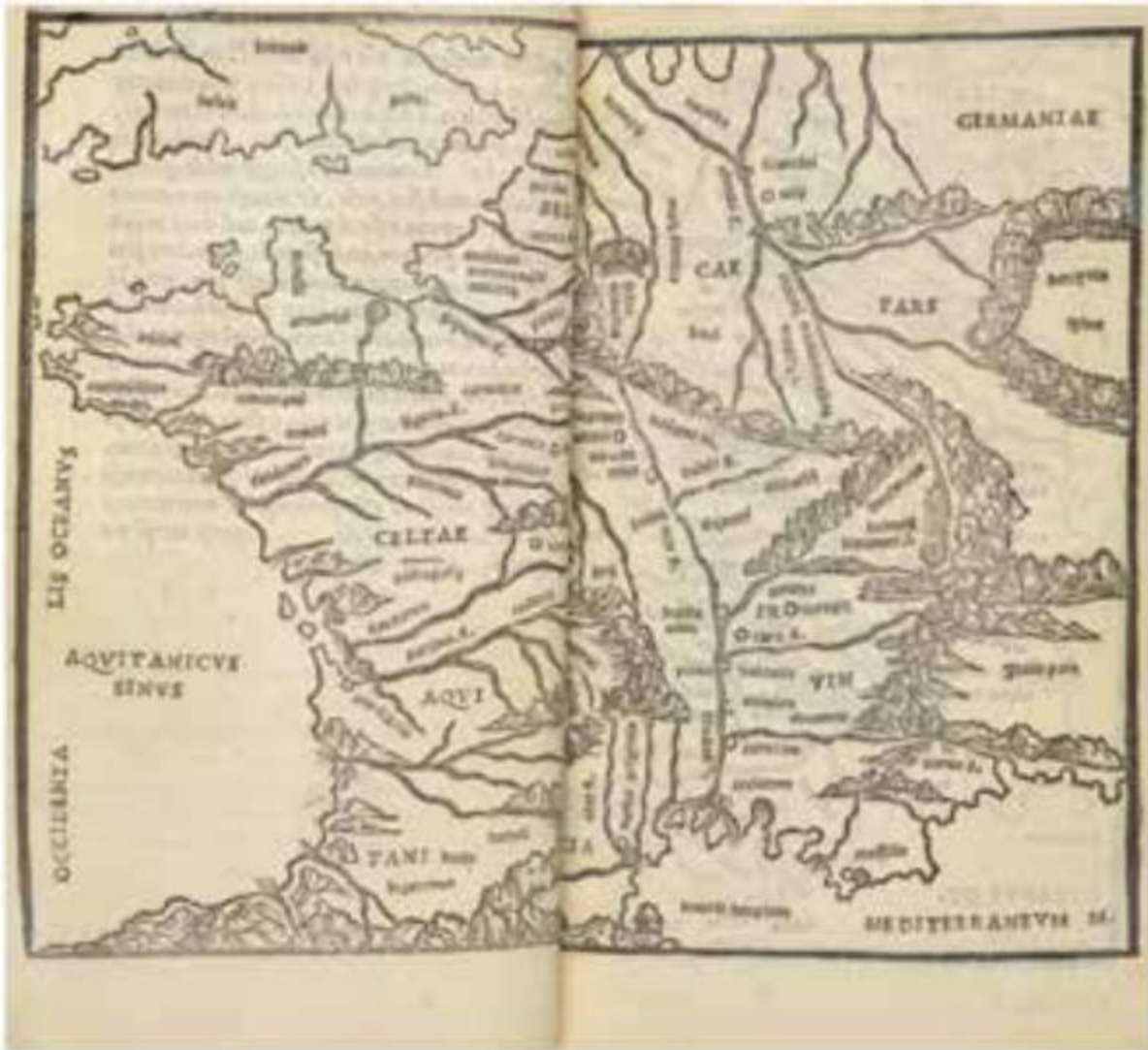
133

1519 ♣ COMPREHENSIVE EARLY RENAISSANCE EDITION OF CAESAR'S MILITARY ACCOUNTS.
CAESAR, JULIUS. 100-44 BC. *Commentariorum de bello Gallico libri VIII. De bello civili Pompeiano libri IIII. De bello Alexandrino liber I.* Venice: Heirs of Aldus the Elder, 1519.

8vo (155 x 90 mm). Italic type. Woodcut Aldine device on title page, on verso of kk8 and final verso, 5 full-page woodcut illustrations; double-page woodcut maps of Gaul and Iberia. Small repair to colophon leaf not affecting text, lacks blank leaf B8. Early 20th-century burgundy calf, bound to style with gilt strapwork rule design spine, Grolieresque strapwork pattern on front cover. Spine slightly faded.

Second Aldine edition, printed in Venice by Aldus Manutius's heirs (Gian Francesco Torresani and Andrea Torresani), a refinement of the first Aldine edition of 1513. While it retains the portability of the octavo format and the elegance of the italic type, this edition introduced significant upgrades, including a second double-page woodcut map of Iberia to accompany the existing map of Gaul. It also corrected a notable error from the 1513 print, where woodcuts for the sieges of Massilia and Uxellodunum had been printed backward, requiring hand-written captions. This 1519 version used a fresh set of woodcut blocks and updated geographic data, making it one of the most comprehensive early Renaissance editions of Caesar's military accounts. Ahmanson 185; Renouard 88:11; Adams C29; USTC 817481.

\$1,200 - 1,800



133



134



135



136

134

1521 ➤ FIRST ALDINE EDITION OF THE GOLDEN ASS.
APULEIUS MADAURENSIS LUCIUS. *Apuleius Madaurensis, Lucius. L. Apuleii Metamorphoseos, sive Lusus asini libri XI. Floridorum VIII. De deo Socratis I. De philosophia I. Asclepius Trismegisti dialogus eodem Apuleio interprete... Isagogicus liber Platonicae philosophiae per Alcinoium philosophum, graece impressus...* [Venice: in the house of Aldo Manuzio & Andrea Torresano, May 1521].

8vo (159 x 94 mm). Woodcut Aldine device on title page and final verso. Modern vellum. Lower corner of E2 torn, some light marginal staining to last few leaves. *Provenance:* Sold Sotheby's London, June 5-6, 1972, lot 460; T. Kimball Brooker (bookplate, his sale Sotheby's, October 12, 2023, lot 138).

FIRST ALDINE EDITION OF THE GOLDEN ASS, TITLE PAGE IN THE FIRST STATE, with the text on 17 lines and with the printing error "Tiropiensis." The volume also contains the *editio princeps* of Alcinoius's 2nd-century handbook on Plato's philosophy, including his introduction to Plato's dogmas. Better known as *The Golden Ass*, it is with the exception of the *Satyricon* of Petronius, the only surviving text of a latin novel. Edit16 2231; Renouard 91/8; USTC 810106.

\$1,000 - 1,500

135

1521 ➤ THE ABRAMS COPY OF VALLA'S HISTORY OF SPAIN.
VALLA, LORENZO. 1407-1457. *Historiarum Ferdinandi regis Aragoniae libri tres*. Paris: Simon de Colines, 1521.

Small 4to (208 x 148 mm). Colines's woodcut lapin device by Geoffroy Tory on title page [Renouard 189]; woodcut initials on *criblé* grounds. 20th-century blind-tooled calf antique. Some soiling to first and last leaf. *Provenance:* A few early underlinings and small marginal notes; George Abrams (bookplate, his sale, Sotheby's London, November 17, 1989, lot 229).

Second edition of Valla's rare history of Spain and of Ferdinand I of Aragon. The work was printed for the first time in Rome in 1520, some 60 years after Valla's death. Valla's text is an important source of Spanish courtly history describing the noble factions of the kingdoms of Castle of Aragon, and was edited by humanist Petrus Gillius (1490-1555), who was later sent by King François I to Constantinople from 1544-1547 to find ancient Byzantine manuscripts. The work is printed in Colines's elegant roman type and contains both Tory's "lapin" device and his fine *criblé* initials. Adams V-190; Renouard *Colines* 27; USTC 180816; Schreiber *Colines* 4.

\$1,000 - 1,500

136

1530 ➤ COLINES EDITION OF JUSTINUS.
JUSTINUS, MARCUS JUNIANUS. 3rd-CENTURY A.D. *In Trogi Pompeii historias libri quadragintaquatuor*. Paris: Simon de Colines, 1530.

8vo (166 x 102 mm). Title within elaborate border. Modern calf antique. Small dampstain to gutter margin of several leaves, a few marginal paper flaws. *Provenance:* George Abrams (sale Sotheby's New York, 12 December 2001, lot 58).

Parisian edition, printed by Colines in pocket format in the manner of Aldus Manutius. The work is an abridgement of Pompeius Trogus's *Historiae Philippicae* from the Augustan era, which is now completely lost. Other editions in the same year were printed by Robert Estienne and Sebastian Gryphius. USTC 181260; Schreiber *Colines* 65.

\$1,500 - 2,500

137

1531 ➤ PARISIAN EDITION OF TERENCEIANUS.
TERENTIANUS, MAURUS. *De literis, syllabis, pedibus et metris tractatus insignis suspiciendus antiquitate etiam reverenda*. Paris: Simon de Colines, 1531.

8vo (221 x 151 mm). Woodcut device on title page, woodcut shield; woodcut initials; two leaves with text printed in red and black. Modern panelled calf antique. Short tear to blank area of title with repair verso. *Provenance:* George Abrams (his sale, Sotheby's London, November 17, 1989, Lot 223, since rebound).

Parisian edition of Terentianus's text, written in the third century, an important source for Latin metrics. With two small woodcuts, Colines's printer's device and Guillaume Petit's coast of arms, by Geoffroy Tory. Printed in Colines's roman and italic fonts, likely supplied by Garamond, with several letters printed in red on two leaves. A large copy. Adams T-300; Renouard *Colines* 185; USTC 138027; Schreiber *Colines* 72.

\$1,000 - 1,500

138

1533 ➤ WITH WORKS ON WINE-MAKING AND VARIETIES OF GRAPES.
[SCRIPTORES REI RUSTICAE]. *Libri de re rustica, M. Catonis, Marci terentii Varrionis, L. Iunii Moderati Columellae, Palladii Rutilii*. Paris: Antoine Augereau for Jean Petit, 1533.

Folio (327 x 218 mm). Printed in roman letter, Galliot du Pré's device [Renouard 261] on title, capital spaces with guide-letters, a few woodcut figures in text. 17th-century French mottled calf, spine in 7 compartments with 5 raised bands, gilt-lettered in one, the rest with central gilt ornament. Rebacked preserving original spine, lacking H10 blank, short tear in H8, short wormtrack to lower margin of a few leaves. *Provenance:* A few early underlinings and marginal notes; "Mevolhon Paris 1776" (inscription on title page); Edouard de Laplane (bookplate); George Abrams (bookplate, his sale Sotheby's London, November 17, 1989, lot 218).

Collected edition, printed by Antoine Augereau, a notable typographer who first worked as a type-cutter before becoming a printer and was among the first French typographers to cut roman type. He may have been copying Aldus's lower case roman type by the end of the 15th century with Simon de Colines, and he served his apprenticeship alongside Claude Garamond. The work comprises writings about agriculture by Cato, Varro, Columella, and Palladius, accompanied by the commentaries of Giorgio Merula, Filippo Beroaldo, and Aldus Manutius. Several of the works deal with wine-making and varieties of grapes. Adams S-810; USTC 187048.

\$1,500 - 2,500



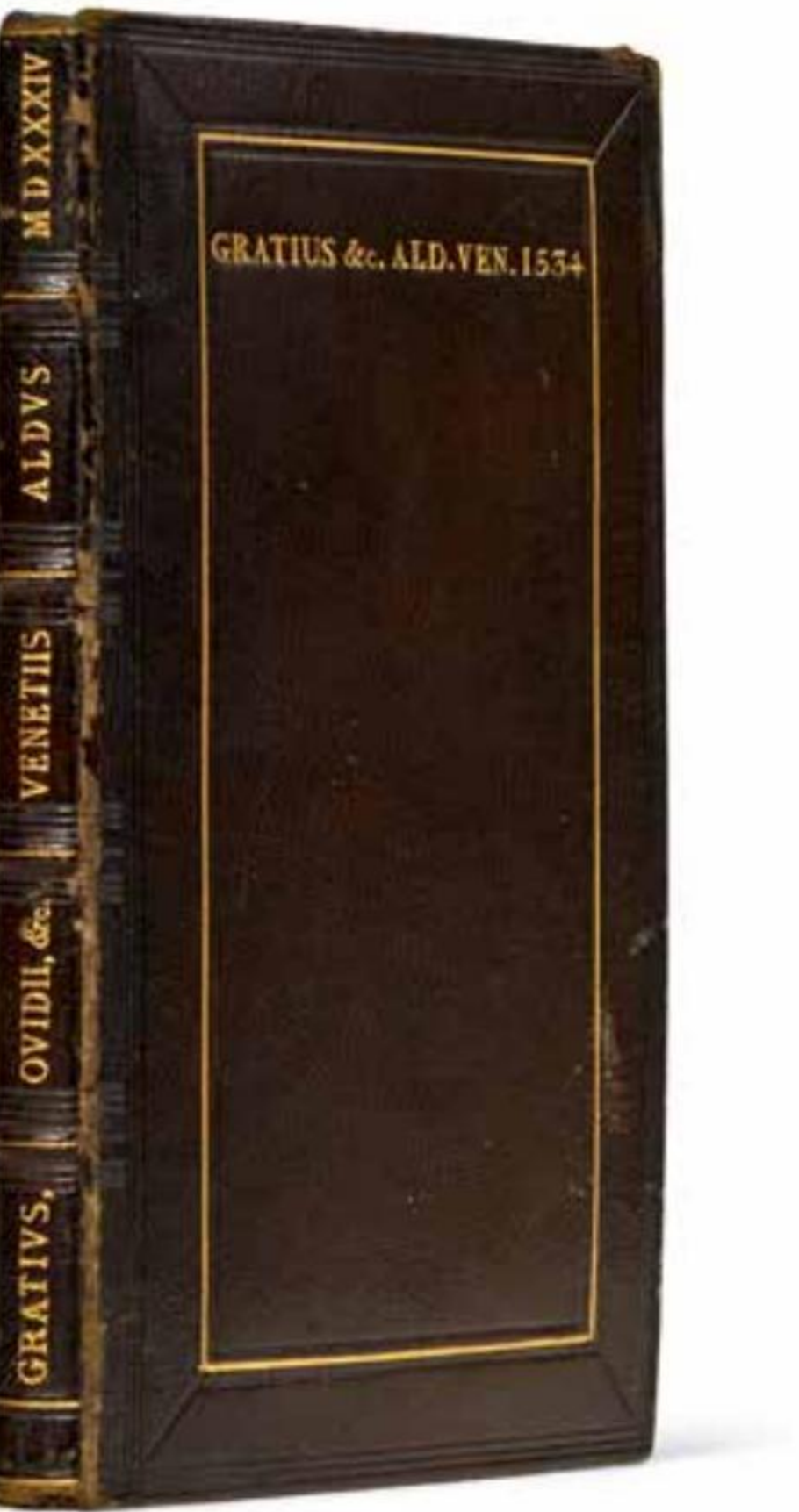
137



138



139



140

139

1533 ♣ AN IMPORTANT EARLY WORK ON MEDALS.
STRADA, JACOBUS DE. 1507-1588. *Epitome du thésor des antiquitez*. Lyon: [Jean de Tournes] for the author and Thomas Guerin, 2 December 1533.

4to (239 x 168 mm). Roman types. Woodcut printer's device on title, arms of the dedicatee, Joann Fugger on verso, 487 woodcut medallions of Roman coins, woodcut initials. Title lightly soiled, occasional browning. Contemporary French calf covers with single gilt rule and central oval medallion formed by leafy sprays, spine with four raised bands gilt with a fleur-de-lys in each compartment, all edges gilt. Rebacked with original spine retained, repairs to corners, joint lightly worn. *Provenance*: Louis Churhe Antoine Aubry (early inscription on verso of title); Laura (unidentified bookplate by André Devambez); Arthur and Charlotte Vershbow (bookplate and their sale, Christie's 10 April, 2013, lot 323).

FIRST EDITION in French of among the most important of all medal books and among the finest of the century, a famous compendium of 390 fine woodcut portraits of emperors from Julius Caesar to Charles V attributed by Baudrier to Bernard Salomon (and although this attribution has been questioned, no one has come up with a better candidate). The coins reproduced here were from Strada's own collection. Published first in Latin and only a month later (as here) in French, it contains eight pages devoted to unpublished coins, an interesting introduction describing Strada's travels and his encounters with fellow collectors. It is dedicated to the great bibliophile and collector, Jakob Fugger, with extensive references to Jean Grolier's library and coin collection, which still exists. Brunet V:557; Fairfax Murray *French* 517, Mortimer *French* 503.

\$1,000 - 1,500

140

1534 ♣ BUCOLIC POEMS ON HUNTING AND FISHING.
GRATIUS FALISCUS. 63 BC-14 AD. *Hoc volumine continentur poetae tres egregij nunc primum in lucem editi, Gratij qui Augusto principe floruit, de uenatione lib.I. P. Quidij Nasonis Halieuticon liber acephalus. M. Aurelij Olympij Nemesiani cynegeticon lib.I. Eiusdem carmen bucolicum. T. Calphurnij Siculi bucolica. Adriani cardinalis uenatio*. Venice: Paolo Manuzio & Heirs of Andrea Torresano, February 1534.

8vo (158 x 94 mm). Italic types, with roman capitals, 30 lines plus headline. Woodcut Aldine device on title page and final page, numerous initial spaces, ranging from 6- to 2-lines, with guide-letters. English brown morocco by Charles Lewis (1786-1836, shop continued by widow until 1854), with his green morocco ticket, covers and spine lettered and decorated in blind and gilt, vellum endleaves and pastedowns, all edges gilt. Small repair to A5 affecting a few letters. Extremities rather rubbed. *Provenance*: probably William Beckford (1760-1844); probably Alexander Douglas, 10th Duke of Hamilton (1767-1852); probably Sotheby's London, Catalogue of the third portion of the Beckford Library, removed from Hamilton Palace, 2-13 July 1883, lot 855 ("very fine copy in olive morocco, vellum fly-leaves, gilt edges, by C. Lewis"); probably purchased by Nattali & Bond, London (PS1 5s), Charles Butler (1821-1910): his sale, Sotheby's London, 25 February-5 March 1914, lot 4710 ("brown morocco extra, lettered on front cover, vellum endleaves, g. e., small hole in one leaf mended," but no attribution to Charles Lewis); purchased by Maggs Bros., London (PS1 10s); perhaps The Rosenbach Company, Philadelphia, Purchased from John Fleming, New York, 1974; T. Kimball Brooker (bookplate and his sale Sotheby's New York, 18 October 2024, lot 756).

EDITIO PRICEPS of Gratius's *Cynegeticon*, Ovid's *Halieutica*, and *Carmen Bucolicum* of Nemesianus, early bucolic poems edited by Georg von Logau from a Neapolitan manuscript provided by Johann Albrecht Widmannstetter. The edition is dedicated to Anton Fugger and unified by the theme of hunting and fishing. Renouard 113:10; Schwerdt, II, 72-73.

\$1,500 - 2,500

141

1534 ♣ EARLY WORK ON NUMISMATICS.
HUTTICHIUS, JOHANNES. c. 1490-1544. *Imperatorum et Caesarum vitae, cum imaginibus*. Strasbourg: W. Caephalaesus, 1534.

2 parts in 1 volume, 4to (188 x 130 mm). Title within woodcut border, 268 woodcut illustrations. Title with neat repairs, caused probably by erased exlibris. Later vellum.

Third edition of one of the most important coin books of the 16th century, preceded by the first and second editions of 1525 and 1526. The first work on numismatics printed north of the Alps and containing 268 medallions mostly with the effigies of Roman emperors. The woodcuts are printed white on black (as in the Fulvio *Illustrum Imagines* of 1517). They were almost certainly cut by the Augsburg artist Hans Weiditz. They exerted considerable influence throughout northern Europe (see Goldschmidt's *The Printed book in the Renaissance*, pp 76-78). Adams H-1247; E.P. Goldschmidt, Cat 171, #21.

\$800 - 1,200

142

1537 ♣ WOODCUT ILLUSTRATIONS ATTRIBUTED TO HEINRICH VOGTHERR THE ELDER.
BURCHARD VON URSBERG OR BURCHARDUS URSPERGENSIS. 1177-1231. *Chronicum Abbatis Urspergensis, a Nino rege Assyriorum Magno, usque ad Fridericum II. Romanorum imperatorem, ex optimis autoribus*. – HEDIO, CASPAR. 1494-1552. *Paraleipomena rerum memorabilium à Friderico II. usque ad Carolum V. Augustum....* Strassburg: Crato Mylius, 1537.

2 parts in one volume, folio (307 x 198 mm), Roman type with marginalia in italics and Greek quotations. Woodcut printer's device on title, a larger version on last page, 110 fine white-on-black woodcut medallion portraits of the emperors within wreaths. Contemporary south German roll tooled calf over pasteboards, covers paneled with broad outer hunting roll and inner floral and ornamental tools; quarter leather folding box by Dan Gehnrich. Light wear to spine and edges of binding, minor mostly marginal staining. *Provenance*: Helmstadt University (duplicate inscription dated 1783); "J.W. Maehlen (inscription on title "Berol[inensis] ex libris Dr Haderlin, Helmst. 1788"); Law Society, (armorial bookplate).

First illustrated edition, with over 100 superb woodcut medallion woodcut illustrations, attributed to Heinrich Vogtherr the Elder. The initial chronicle by Burchard, Abbot of Ursperg, was completed by his successor Conrad up to 1537. It includes such events as the publication the Erasmus Greek New Testament in 1517, his death in 1536 and his biography contained in an early obituary. Also, the sack of Rome, the deaths of Reuchlin and Zwingli plus a brief description of syphilis and cholera. Vogtherr probably trained with Hans Burgmaier in Augsburg. By 1525 he was active as a painter in Strasbourg and in 1536 began a printing business. The text was edited by Philipp Melanchthon, with an additional continuation extending to 1537 written from a Protestant perspective. VD16 B 9801 and VD16 H 932.

\$2,000 - 3,000

143

1537 ♣ ACCOUNTS OF THE SIEGE AT CONSTANTINOPLE.
CAMBINI, ANDREA. 1445-1527. *Ibro Della origine de Turchi, et imperio delli Ottomani*. Florence: Benedetto Giunta, 1537.

8vo (160 x 100 mm). Italic type, Giunta "Nil Candidus" woodcut printer's device on title and verso of final leaf. 19th-century morocco gilt by W. Pratt, spine evenly darkened.

Second edition, preceded by the first edition of 1529, of this important work prized for first-hand accounts by survivors of the siege at Constantinople in 1453. The looming threat of the Turks spawned many works which tended to the fantastic. Cambini's works are considered among the most reliable. See Atabey 185; see Blackmer 273 (later edition).

\$800 - 1,200



141



142



143



144



145



146

144

1537 ♣ THE ABRAMS COPY, PRINTED BY GRYPHIUS.
DOLET, ETIENNE. 1509-1546. *Stephani Doleti De Re Navali Liber ad Lazarum Bayfium*. Lyons: Sebastian Gryphius, 1537.

4to (211 x 153 mm). Roman letters. Gryphius's device on title, another smaller device at end, 2 fine large initials. Early vellum. Short tear to Y1. *Provenance*: Wilelmus Goes (signature on title page); Ledegarius a Quercu (signature on title page); R.E. Scott Institution of Naval Architecture (their Scott Library Collection bookplate); George Abrams (bookplate, his sale Sotheby's London, 17 November, 1989, lot 148).

Finely printed in Gryphius's fine roman type, dedicated by the printer to Lazare de Baif, the humanist author who had published his own *De re navali* the previous year. The work was written and printed by Étienne Dolet, a humanist author and printer with pronounced Protestant sympathies. Like Augereau, Dolet was ultimately burned at the stake, he arrived in Lyons in 1538 to establish himself as a printer and received considerable support from Gryphius. In 1546, he was convicted of heretical writing and of publishing reformist literature, including a French New Testament, and was executed in that same year. Printing, particularly in France, was clearly not a safe profession in the mid-sixteenth century. BMC/STC *French* 138; Folger Library (online).

\$1,500 - 2,500

145

1538 ♣ APPIANUS'S EARLY HISTORY OF ROME.
APPIANUS. ca 95-160. *De civilibus Romanorum bellis historiarum libri quinque*. - VELLEUUS PATERCULUS. *Historiae Romanae duo volumina*. Paris: Michael de Vascosan, 1538.

2 parts in one volume, folio (320 x 200 mm). Title with large printing press device of his father-in-law Badius Ascensius surrounded by Badius's architectural border of cherubs, medallions, etc. Vascosani Garamond-inspired roman type with frequent initials by Oronce Finé and others. Modern calf antique. *Provenance*: Edward Collingwood (18th-century collation mark "collated & perfect" at end).

Early edition of the history of Rome written by Appianus and Vellerio Patercolo, decorated with large initials, and with the device of a printer at the press on both titles. Mortimer *French* 28.

\$800 - 1,200

146

1538 ♣ NOTABLE EXAMPLE OF RENAISSANCE PRINTING.
TERENTIUS AFER, PUBLIUS. (c. 195-c. 159 BCE). *Habes hic amice lector P. Terentii comoedias, una cum scholiis...* *Indicata sunt diligentius carminum genera, & in his incidentes difficultates, correctae quaedam & consulum nomina, idque studio & opera Des. Erasmi Roterodami*. Basel: Froben, 1538.

Folio (298 x 203 mm). Printer's device on title and last leaf. Numerous woodcut initials likely designed by Hans Holbein the Younger. Repaired tear to last page touching two numbers of the index, some minor marginal worming. Modern vellum.

Second edition of this beautifully designed reprint of the Basel 1532 edition with excerpts from the various learned commentaries of Donatus, Asperus, Cornutus as well as essays on the metre by Erasmus. A life of the author and the meanings of comedy and tragedy are given by Donatus. Adams T-328; VD16 T 410.

\$800 - 1,200

147

1538 ♣ "PROIBITO".
VELMATIUS, GIOVANNI MARIA. 16th century. *Sacr : et ab ipso Authore accuratissime recognitum, et scholij illustratum, et diligentissime excusum*. Venice: Aurelio Pincio, 1538.

4to (207 x 152 mm). Woodcut title consisting of 9 vignettes, 11 large woodcuts including one full page, woodcut historiated initials. Contemporary limp vellum. "Proibito" written in censors' ink on both covers and on title. Cloth folding case. Leaf 87 with stain and small burn hole. *Provenance*: Library of the Dominican Friars of Bologna ("Bibliotheca F. F. Praed. Bonon no. 370" in an early hand).

FIRST EDITION of this noted Renaissance epic poem based on Biblical history, with fine woodcuts and initials, published in Venice in 1538 by the printer Aurelio Pincio. The work is a Latin hexameter paraphrase of both the Old and New Testaments. It is celebrated for its integration of theological scholarship with classical poetic forms. There are several references to classical mythology (e.g. woodcut on f.113 shows Virgil, Dido and Ovid in the company of an angel while a satyr emerges from a cave), which probably elicited a not so favourable response from the church authorities, ergo the 'Proibito' and written on both front and back cover and title. Still, a superb example of an early Venetian book combining acceptable church doctrine with humanistic appeal (not always successfully), printed in a very attractive italic type and with illustrations of high quality. Although Mortimer does not identify the printer, Dennis Rhodes has established that it was printed by Aurelio Pincio. Mortimer (*Italian*) 522: Sanders 7506; Dennis Rhodes, *Silent Printers*, V2.

\$2,000 - 3,000

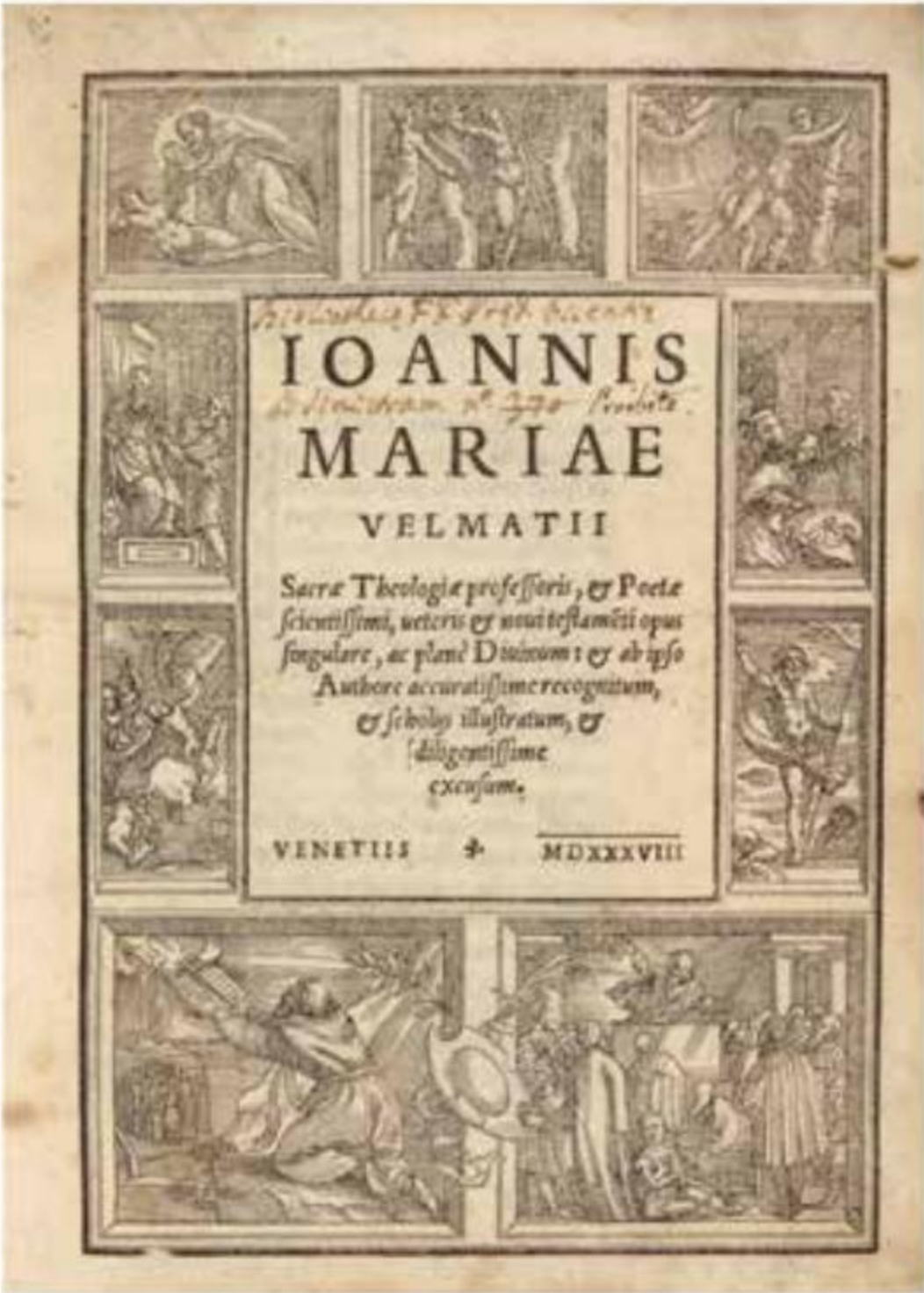
148

1544 ♣ FIRST APPEARANCE OF ESTIENNE'S GRECS DU ROI FONT.
EUSEBIUS CAESARIENSIS. *Euaggelikēs proparaskeuēs, biblia pentekaideka*. = *Evangelicae praeparationis libri XV--Euaggelikēs apodeikseōs biblia deka. Evangelicae demonstrationis libri X*. Paris: Robert Estienne, 1544, 1545.

2 works in one volume, folio (342 x 226 mm). Titles printed in Greek and Latin, woodcut Estienne devices on title pages and verso of final leaf of second work. Ruled in red throughout. Contemporary vellum, gilt-rule border on covers, spine hand-lettered, yapp edges, edges stained blue. Some soiling, upper joint starting, lacking ties, some internal spotting, slight dampstain to extreme outer margin of a few leaves. *Provenance*: Henricus Clignot (signature dated 1649); a few early ink shelfmarks and one annotation at beginning and end; a few old bookseller annotations in pencil on pastedown; John Charles Bigham, 1st Viscount Mersey (1840-1929), barrister ("Viscount Mersey, Bignor Park" bookplate).

Two works by Eusebius printed in Greek, and the first appearance of Estienne's first "gres du roi" font, which had been commissioned by François I from Claude Garamond to print Greek works from unpublished manuscripts in his Royal Library at Fontainebleau. According to Schreiber, the *Ecclesiasticae Historiae* is "the first major Greek text produced by Estienne as King's Printer in Greek" and "the first book in which appears the splendid matching initials and headpieces which are considered 'among the best of the printed decorations in the 16th century' (Updike)." Mortimer *French* 219; Schreiber *Estiennes* 77 & 78; Updike I 230-239; USTC 149170 & 160189.

\$2,000 - 3,000



147



148



149



150



151

112 | BONHAMS

149

1544 ♣ PRINTED BY VASCOSAN.

PLUTARCH. *Ethica, seu moralia opuscula, quae quidem in hunc usque diem e Graeco in Latinum conversa extant, universa: Quorum catalogum proxima post indicem pagina monstrabit.* Paris: Michel de Vascosan, 1544.

Folio (334 x 224 mm). Roman letter, faint red ruling, large and small woodcut initials by Oronce Finé. Contemporary French calf gilt, blind roll-tooled border of medallion head sand flowers, small gilt flowers at corners of panels, gilt crowned dolphin in center. Rebacked, corners repaired, some occasional light browning. *Provenance:* Early ownership signature on title page crossed out; W. R. H. Jeudwine (bookplate, his sale, Sotheby's London, September 18, 1984, lot 99); George Abrams (his sale, Sotheby's London, November 17, 1989, lot 204).

A Latin translation of Plutarch's *Moralia* in a contemporary binding, a collection of essays on ethics, philosophy, and social custom, in a contemporary binding. This edition of Plutarch's work, printed by Vascosan, is one of several printed during the height of the French Renaissance. Humanist scholar-printer Michel de Vascosan was among the most distinguished Parisian printers of his age whose output is renowned for its elegant typography and outstanding printing. Adams P-1637; USTC 149168.

\$1,500 - 2,500

150

1546 ♣ FIRST EDITION OF CAPECE PRINTED BY ALDINE.

CAPECE, SCIPIONE. ca. 1480-1551. *Scipionis Capicii de principijs rerum libri duo. Eiusdem de vate maximo libri tres.* Venice: sons of Aldo Manuzio, 1546.

8vo (158 x 97 mm). Woodcut Aldine device on title page and verso of final leaf. Green morocco gilt, central gilt-stamped Aldine device, spine in 4 compartments with 3 wide bands gilt, several blank leaves bound in at end, by Storr of Grantham with his ticket. Some light rubbing. *Provenance:* Sir John Hayford Thorold (Syston Park bookplate, his sale Sotheby, Wilkinson & Hodge, 12-19 December 1884, lot 413); William John Belt (1827-1892), Bossall Hall (armorial bookplate); Sold Sotheby, Wilkinson & Hodge, 19-22 March 1888, lot 971; James Davis Smyth (1851-1940) (his sale, Parke-Bernet, 29-30 1942, lot 512); T. Kimball Brooker (bookplate, his sale, Sotheby's, October 12, 2023, lot 239).

FIRST EDITION of Capece's scientific poem, modelled after Lucretius. Capece was president of the Accademia Pontianiana, the first modern academy, until he was accused of heresy and fled to Salerno. In his introduction, Pietro Bembo praises Capece. Sir John Hayford Thorold, 9th Baronet (1773-1831), a leading collector in his era, focused on printed books from the 15th and 16th centuries. In the 1820s, he commissioned Lewis Vulliamy to build a new library at Syston Hall for his collection. Edit16 9083; Renouard 138/18; USTC 818458.

\$1,000 - 1,500

151

1546 ♣ RARE VENETIAN EDITION OF CICERO.

CICERO, MARCUS TULLIUS. 106-43 B.C. *Epistolae familiares. Pauli Manutii scholia...* Venice: sons of Aldus, August 1546.

2 parts in one volume, 8vo (160 x 93 mm). Italic type, capital spaces with guide letters, woodcut Aldine device on title pages and final versos. Ruled in red. 18th-century French green morocco gilt, spine in 6 compartments with 5 raised bands, red morocco lettering-piece gilt, edges gilt. Small neat repairs to joints, slight rubbing to extremities. *Provenance:* "Jacquin" (faint name at foot of BB1, and possibly washed from foot of the title); Henry Nazeby Harrington (bookplate); T. Kimball Brooker (bookplate, his sale Sotheby's 11 November 2023, lot 342).

An edition noted by Renouard as rare, of Cicero's familiar letters to his wide circle of literary and political friends. The register mistakenly includes quire MM. This edition follows a 1545 edition (*Le Epistole Famigliari*) of the letters translated into the Italian vernacular by Guido Loglio of Reggio. Renouard 137/10; not in USTC.

\$1,500 - 2,500

152

1546 ♣ THE LANDAU-BROOKER COPY OF CICERO'S RHETORIC.

CICERO, MARCUS TULLIUS. 106-43 B.C. *Rhetoricorum ad C. Herennium libri IIII incerto auctore. Ciceronis De inventione libri II. De oratore, ad Q. fratrem libri III. Brutus, sive, De claris oratoribus, liber I.* Venice: sons of Aldo Manuzio, September 1546.

4 parts in 2 volumes, 8vo (159 x 98 mm). 19th-century vellum, salmon lettering-pieces on spines. Labels a bit rubbed, R2 with a short tear crossing letters, a few leaves trimmed close along fore-edge, a few minor stains. *Provenance:* A few marginal annotations; Baron Horace de Landau (1824-1903, monogram bookplates); La Vecchia Parma Antiquariato (label in vol. 1); T. Kimball Brooker (bookplate, his sale Sotheby's, October 12, 2023, lot 343).

THE BEST ALDINE CICERO according to Brunet, the text was edited by the third son of Aldus Manutius, Ciceronian Paulus Manutius. Brunet II:28; Edit16 12274; Renouard 136/7; USTC 822282.

\$800 - 1,200

153

1546 ♣ RARE TREATISE ON THE ASTROLAB.

POBLACION, JOHANNES MARTINUS. (c. 1486-1557). *De usu astrolabi compendium, schematibus commodissimis illustratum.* Paris: Jean Barbé for Jacques Gazeau, 1546.

8vo (161 x 104 mm). Illustrated throughout with woodcuts and woodcut initials, a few marginal notations. 19th-century vellum with morocco gilt spine label. Some minor staining; covers bowed, binding lightly soiled.

EARLY EDITION, the only book printed by Jean Barbé who is commonly thought to have also illustrated the book. A famous treatise on the use of the astrolabe by a lecturer in the Collège Royale, first printed in Paris in 1519 by Henri Estienne, and reprinted there at least seven times (the last in 1557). *RARE:* According to online records, the last complete copy of this work to sell at auction appeared in 1964. Palau 156391; Gunther, *Astrolabes*, P. 570 & 591; USTC 149570.

\$2,000 - 3,000

154

1546 ♣ LIVES OF THE ROMAN EMPERORS.

SUETONIUS, CAIUS TRANQUILLUS. ca. 69-122CE. *Vitae Caesarum.* Edited by D. Erasmus and B. Egnatius. Basel: Froben, 1546.

Folio (332 x 222 mm). Printer's woodcut device on title and last leaf, large historiated woodcut initials. Contemporary calf gilt, rebacked. *Provenance:* Edward, first Lord Herbert of Cherbury (1583-1648 with his manuscript cypher discreet written nine times on title); Sotheby's London (books from the libraries of Edward, first Lord Herbert of Cherbury, sale Sotheby's London, 21 March 1967, lot 376).

Third Basel edition of the *Historiae Augustae scriptores*. An Important Renaissance edition of the lives of the Roman emperors, it is centered on Suetonius and supplemented with related imperial biographies by ancient historians, including authors of the Historia Augusta, Eutropius, and Velleius Paterculus. Edited with scholarly annotations by Erasmus and Egnazio, reflecting the humanist commitment to textual criticism and classical learning. Printed at the distinguished Froben press in Basel. A substantial and influential compilation of Roman imperial history from the high period of 16th-century humanist scholarship. VD-16 E-3648.

\$800 - 1,200



152



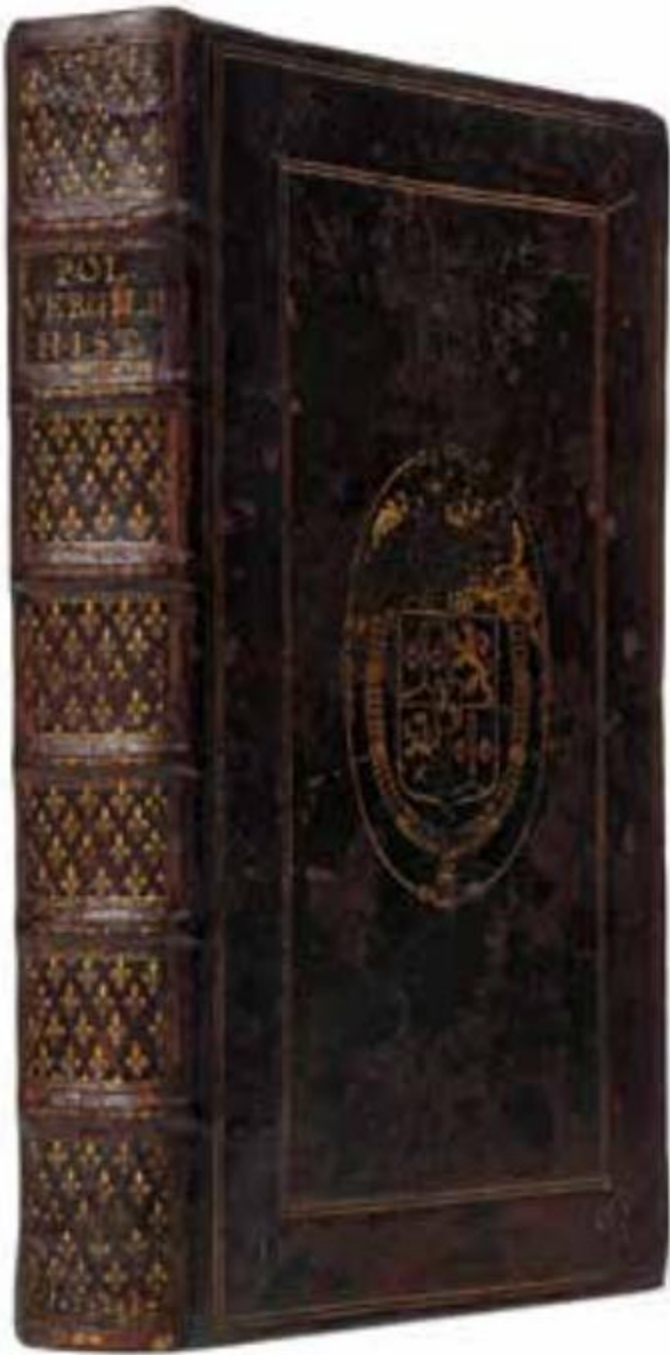
153



154



156



155

155

1546 ➤ VIRGIL'S HISTORY OF ENGLAND.
VIRGIL, Polydore (?1470-1555). *Anglicae historiae libri vigintisex*. Basel: Michael Isingrin, 1546.

Small folio (328 x 208 mm). Woodcut printer's device on title page and verso of final leaf, first page of dedication and first page of text printed within two different figured woodcut borders, figured woodcut initials at beginning of each book. (Some minor soiling to a few leaves at beginning and end.) Late 16th-century dark brown paneled calf gilt, with the gilt arms of Nicolas Chevalier, and monogram "CC" initials in corners (rebacked preserving original spine, some overall wear). *Provenance*: Nicolas Chevalier (1562-1630), first president of the Cour des aides, Councillor of state, two-time ambassador to England (binding); acquired from H. P. Kraus.

Second edition of the earliest critical history of England by Italian humanist and scholar Polydore Vergil. He went to England in 1505 to collect "Peter's Pence," an annual ecclesiastical tax paid to the Pope (which was abolished under Henry VIII in 1534). While there, he befriended Linacre, Colet, and More before returning to his native Urbino in 1553. His history of England was encouraged by Henry VII, and the first two events cover English history to 1509. A third edition, published in 1555, expanded the history to 1537. The Swiss printer Michael Isingrin was active from 1531-1557 in Basel, where he was notable for his finely printed illustrated books. Adams V-447; USTC 684706.

\$2,000 - 3,000

156

1547 ➤ DIONYSIUS PERIEGETES PRINTED IN GRECS DU ROY BY ESTIENNE.
DIONYSIUS PERIEGETES. *Tēs oikoumenēs periēgēsis ypomnematistheisa. De situ orbis libellus*. Commentary by Eusthathius Thessalonicensis. Paris: Robert Estienne, 1547.

4to (242 x 161 mm). Old red ruling throughout; woodcut Estienne device on title page, woodcut geometric figures in the margins; text in Greek. Later panelled calf. Rebacked, some light wear, neat repairs to gutter margins of a few leaves, internal spotting.

THE RARE ESTIENNE EDITION of these Greek and Roman geographical texts, **THE FIRST** to contain the commentary by 12th-century Byzantine scholar Eusthathius, the Archbishop of Thessalonica, who was eyewitness to its sack in 1185 B.C. Eusthathius also wrote extensively on Pindar and provided an important commentary on Homer's *Iliad* and *Odyssey*. This edition, printed by Estienne, employs the median size *Greco du Roi* font with the commentary in a smaller size of the same font, and includes an extensive index at the end. Renouard *Estienne* 70; USTC 149783; not in Schreiber.

\$800 - 1,200

157

1547 ➤ ONLY ESTIENNE EDITION OF ERASMUS'S APOPHTHEGMATUM.
ERASMUS, DESIDERIUS. 1466-1536. *Apophthegmatum opus cum primis frugiferum...e Graeco codice correctis aliquot locis...* Paris: Robert Estienne, 1547.

8vo (167 x 105 mm). Italic and occasional Greek type, printer's woodcut device on title. Contemporary polished calf, richly tooled spine, oval arabesques in center of covers, richly gilt. Expert repairs to spine and corners, some minor staining. *Provenance*: Marquis de Morante, (armorial bookplate with his motto "Gomez de la Cortina et amicorum fallitur hora legendo").

Sole recorded Estienne edition of this work, a 16th-century bestseller and part of the elder Robert's program of educational publishing. Like Erasmus' "Adagia," it consists of moral reflections drawn from Greek literature here translated into Latin, and is considered one of the best such collections. The remarkable and beautifully preserved tooling of the binding is representative of one of the greatest periods of French binding when the Paris "doreurs sur cuir"..."produced on the plain leather covers supplied to them an astounding variety of designs and decorations..." (Goldschmidt, *Gothic and Renaissance* I.104); Renouard *Estienne* 70:18; USTC 149702.

\$1,000 - 1,500

158

1547 & 1548 ➤ WORKS PRINTED BY LE RICHE AND WECHEL.
GAIGNY, JEAN DE. d.1549. *Psalmi Davidici septuaginta quinque, in lyricos versus, servata ecclesiasticae versionis veritate et Hebraeorum varietate*. Paris: Nicolas Le Riche, 1547.

2 works in one volume, 8vo (185 x 117 mm). Printer's device on title page. Contemporary calf ruled in blind, sides with gilt foliate corner- and centerpieces. Rebacked, some light wear, some spotting. *Provenance*: Francis Luperia (neat note on flyleaf); Conv. S A Maria Angalarium of Brayda (early inscription on title page); Gio. Batta Coriera[?] (signature on verso of flyleaf); early annotations on blank leaves at beginning and end.

FIRST EDITION of humanist Jean de Gaigny's versification of the *Psalms of David*. Gaigny was a benefactor of Garamond and commissioned a goldsmith to cut these extraordinary and rarely seen italic types, modelled after the Griffo italic of Aldo Manuzio. He established a press with his nephew, Nicolas Leriche, who played a central role in the French Renaissance and printed in his own house, but it only lasted two years and issued only a few titles. The punches and matrices were sold upon his death in 1549. Renouard 345; USTC 149866.

[Bound with:]

GAIGNY, JEAN DE. *Dispute qu'il est necessaire a un grand prince sçavoir les lettres*. Paris: Chrétien Wechel, 1548. Printer's device verso last leaf, woodcut device title.

FIRST EDITION of Gagny's manifesto of French Humanism, which advocated for continued royal patronage of the humanities. Chrétien Wechel, the so-called "Pegasus printer," was one of the most prominent humanist printers of his age, with a close tie to the French court. USTC 8449.

\$800 - 1,200



157



158



159



160



161

159

1549 ♣ SUPERB LARGE WOODCUTS.
GIOVIO, PAOLO. 1483-1552. *Vitae duodecim vicecomitum Mediolani principum*. Paris: Robert Estienne, 1549.

4to (244 x 163 mm.) Roman type. Estienne's woodcut basilisk device on title (Renouard 471), 10 woodcut portraits of the Visconti of Milan, each signed with the Croix Lorraine, floriated woodcut initials, including a fine 9-line criblé V. Very discreet marginal repairs to title and one further leaf in the first quire. Minimal occasional spots. Brown morocco, covers decorated with blind rules and a central large arabesque device, spine lettered and decorated in gilt, all edges gilt, probably by Capé. *Provenance*: George A. Zabriskie (bookplate); two anonymous bookplates.

FIRST EDITION of Giovio's biographies of the Milanese Visconti, featuring ten superb, large woodcut portraits of members of that dynasty, from Ottone (1207-1295) through Filippo Maria (1392-1447), each signed by the cutter with the mark of a Cross of Lorraine. The identities of both the designer and the cutter are unknown. Mortimer *French* 248; Schreiber *Estiennes* 104.

\$1,500 - 2,000

160

1549 ♣ THE JEUDWINE-ABRAMS COPY OF QUINTILIAN, PRINTED BY VASCOSAN FOR PETIT.
QUINTILIANUS, MARCUS FABIVS. c.35-c.100 A.D. *De Institutione Oratoria libri XII*. Paris: [Michel de Vascosan for] Oudin Petit, 1549.

2 parts in one volume, folio (346 x 218 mm). Title printed within architectural woodcut border; Petit's device [Renouard 910] on second title; numerous woodcut initials. 16th-century Parisian calf gilt, sides with gilt Turkish centerpiece, smooth spine elaborately gilt to a foliate design with interlocking triangles by the royal binder of Henri II, all laid down on later calf with repairs. Some light wear. *Provenance*: A few early annotations on front fly-leaf; W. R. H. Jeudwine (bookplate, sold Sotheby's London, September 18, 1984, lot 104); George Abrams (his sale, Sotheby's London, November 17, 1989, lot 208).

FIRST EDITION of Pierre Galland's critically revised text. The text was printed by Vascosan and sold by Petit; a variant issue of this edition bears the name of Michel Vascosan on the title page, and the edition is notable for its roman type and elaborate woodcut initials. Quintilian's work was first printed in 1470, and Aldine published an edition in 1514. Galland compared early manuscripts in the royal and Sarbonne collections in order to correct errors found in the earlier Aldine and Estienne printings and introduced argumenta before each of the twelve books. Adams Q-39.

\$1,000 - 1,500

161

1550 ♣ ANTHOLOGIA GRAECA PRINTED BY ALDINE.
ANTHOLOGIA GRAECA. *Florilegium diversorum epigrammatum in septem libros distinctum, diligenti castigatione emendatum. Cui nona nuper inuenta epigrammata in fine adiecta sunt, una cum indice tam rerum, quam auctorum copiosissimo*. Venice: sons of Aldo Manuzio, 1550 (1551).

8vo (153 x 95 mm). Woodcut Aldine device on title page and verso of final leaf. 18th-century red morocco gilt, spine in 5 compartments with 4 raised bands, black morocco lettering-piece in one, the rest gilt-decorated. Some rubbing, title slightly soiled. *Provenance*: John Spencer (1718-1775) Cannon Hall Barnsley (armorial bookplate); T. Kimball Brooker (bookplate and stamp, his sale, Sotheby's, October 12, 2023, Lot 128).

Third Aldine edition of the Greek Anthology, with additions improving the editions of 1503 and 1521, printed in two sizes of Greek type, including a slightly larger than usual Greek typeface on the final leaves. Renouard 148/7.

\$1,000 - 1,500

162

1550 ♣ NICOLAS DE HERBERARY'S FRENCH TRANSLATION OF FLAVIUS JOSEPHUS.
JOSEPHUS, FLAVIUS. *Le premier livre de la guerre et capitivité des Juifz*. Paris: Etienne Groulleau pour Jean Longis, 1550.

8vo (226 x 168 mm). Woodcut device on title page, woodcut printer's device at end, 18 woodcuts in text. Old vellum manuscript laid over modern vellum boards. Minor losses to spine, some minor soiling, soft crease to a few leaves. *Provenance*: Johann Eustachi Freyherr (armorial bookplate); Eustachius Egolphus (armorial bookplate); Hann-Theo Schmitz-Otto (bookplate); "SCH"(unidentified bookplate and a few shelf marks in blue ink).

FIRST EDITION of Nicolas de Herberay's French translation. The woodcuts are from a series designed for the *Amadis de Gauda*, also translated by Herberay, and recur in Groulleau's 1553 and 1557 editions of Herberay's seven books of Josephus. According to Mortimer, the Houghton copy was "the only recorded edition of the first book of Herberay's translations" but copies have since been located at the Bayerische Staatsbibliothek, the Folger Library, and the Bibliothèque municipale Livrée Ceccano. Mortimer *French* 330; USTC 29451.

\$2,500 - 3,500

163

1551 ♣ GOLDEN AGE OF FRENCH TYPOGRAPHY.
APPIANUS. ca. 100-170. *Romanarum historiarum*. In Greek. Edited by Robert and Charles Estienne. Paris: Charles Estienne, 1551.

Folio (333 x 217 mm). Claude Garamond's Greek type (*Greco du Roi*) in three sizes. Printer's woodcut device on title (Schreiber B2), ornamental woodcut head-pieces and initials. Contemporary calf, rebaked with all three titles on gilt lettered spine labels. *Provenance*: F. Hayward Joyce (bookplate).

Editio princeps. A fine sammelband of three classical authors, this was the first classical work printed in all three sizes of Garamond's *Greco du Roi* type, and one of a distinguished series of Greek texts issued by the Estienne press from manuscripts in the Royal Library. The Estienne edition of Appian is generally regarded as the finest example of the use of the Royal Greek types. Updike describes the volume as "one of the most exquisite books printed from these fonts" (*Printing Types*). The elegant headpieces and initials are attributed to Geoffroy Tory. Adams A-1340; Mortimer *French* 29; Schreiber *Estiennes* 126.

[Bound with:]

THUCYDIDE. *Thucydides Olori filii de bello Peloponnesiaco libri octo*. [Geneva], Henri Estienne (Henricus Stephanus), 1564. Folio. Title printed in red and black with woodcut printer's device. Roman and Greek type. First Estienne edition. A fine and important Renaissance edition of Thucydides printed by the humanist scholar-printer Henri Estienne. Adams T-666; Brunet V:844.

[And with:]

HERODOT. *Historiarum lib. IX*. [Geneva], Henri Estienne (Henricus Stephanus), 1570. Folio. Title printed in red and black with woodcut printer's device. Roman and Greek type. First Estienne edition in Greek another work of high standards of textual scholarship for which Estienne was celebrated. Important for the transmission of Greek historical writing during the 16th century. See Adams H-403.

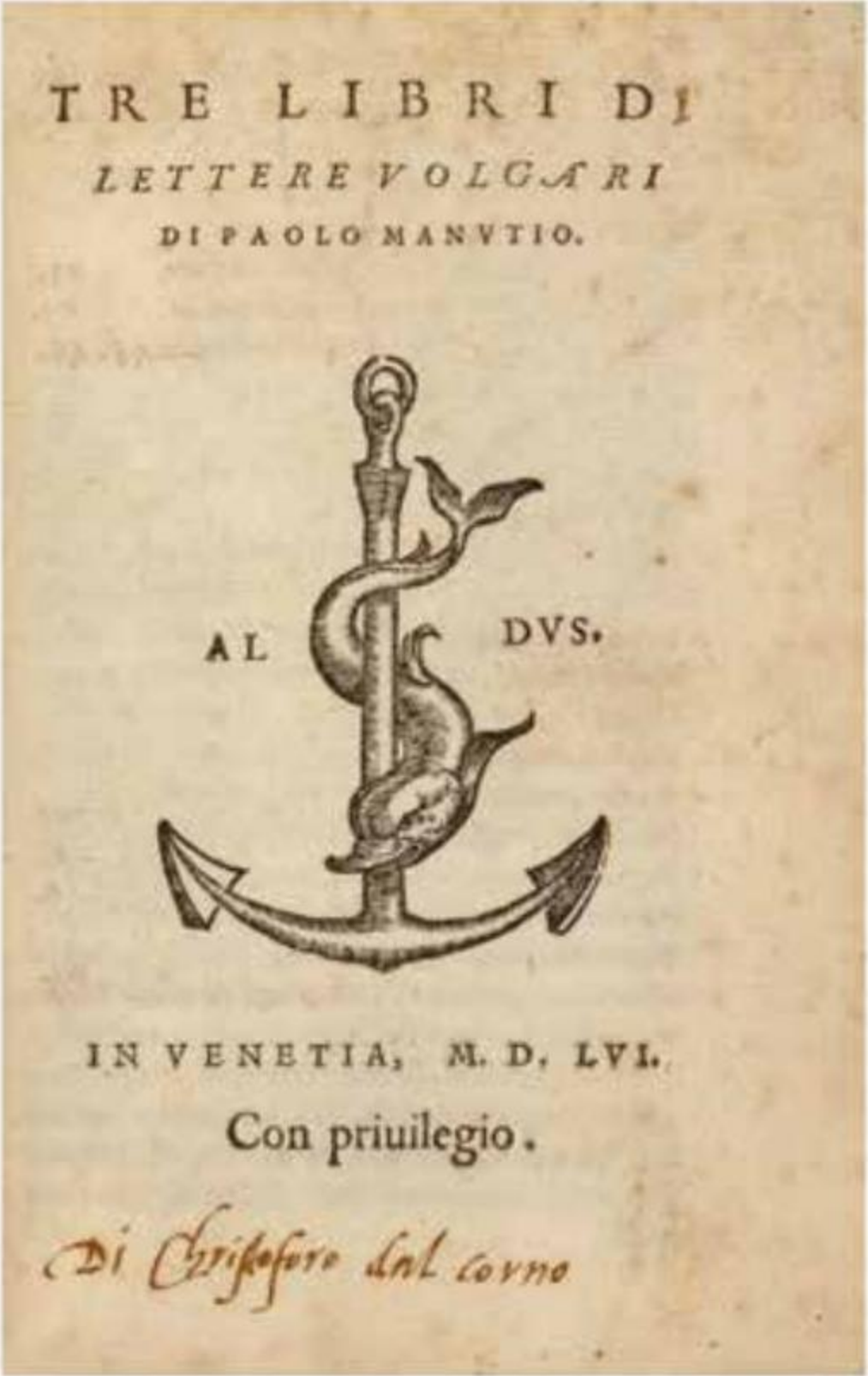
\$2,000 - 3,000



162



163



164



165

164
1551 ➤ TWO WORKS, PRINTED BY MANUTIUS AND TORRENTINO, BOUND IN ONE.
VITELLI, VITELLO. *Lettere di diversi signori & republiche*. Florence: Lorenzo Torrentino, 1551.

8vo (148 x 97 mm). Torrentino's device on title page. Later vellum, yapp edges, hand-lettered on spine. Some soiling, internal spotting, a few short marginal tears. *Provenance*: Christoforo dal Corno (signatures on titles); Giovanni Battista[?] (signature on first title dated 1577); Matteo Luigi Canonici (signature dated 1744 with note indicating purchase from Jacobo Soranzo); Colonel and Mrs. Forbes Leith (bookplate); Albert Ehrman, Broxbourne Library (bookplate, sold Sotheby's, November 14, 1977, lot 170); George Abrams (bookplate, his sale, Sotheby's London, November 17, 1989, Lot 235). Adams V-897.

FIRST EDITION of this epistolary anthology, collecting letters by prominent Renaissance figures as a guide for how nobles should communicate.

[Bound with:]

MANUTIUS, PAOLO. *Tre libri di lettere volgari*. Venice: [Paolo Manutius], 1556. 8vo. Aldine anchor and dolphin device on title page, capital spaces with guide letters.

FIRST EDITION of Paolo Manutius's Italian correspondence (his Latin correspondence was printed separately in the same year). As one of the leading Italian printers and scholars of his time, Manutius's correspondence was very popular, and Manutius himself printed several editions before his death. Adams M-496; Renouard 169.

\$1,000 - 1,500

165
1552 ➤ DISCUSSIONS OF THE INVENTION OF PRINTING FROM GUTENBERG TO ALDUS.
DONI, ANTONIO FRANCESCO. 1513-1574. *I Marmi*. Venice: Francesco Marcolini, 1552-53.

4 parts in one, 4to (197 x 145 mm). Italic with Roman capitals. Woodcut devices on last pages of each part within full-page scrollwork borders, title of part 1 with large globe device (from Doni's I mondi, published at the same time), parts 2-4 each with a different device, 44 woodcuts, including 3 repeats, of various sizes, including a portrait of the author on A4v of parts 1 and 3 and other portraits of contemporary Florentine writers and cultural figures, the smaller cuts set within ornamental borders of scrollwork and grotesques, the borders repeated for a few section headings, woodcut ornaments and historiated initials. Later vellum over boards, modern paper label to spine. Some marginal staining and occasional soil, a few marginal notations cropped, Hh gathering with a marginal worm trail, O4 with marginal tear and some words struck by an early hand.

FIRST EDITION of one of the eccentric Doni's more unconventional works, consisting of a series of imaginary dialogues involving over one hundred different characters, some real, some fictive, who are portrayed conversing on the marble steps (I marmi) of the Duomo of Florence on a wide range of unrelated topics. A close friend of Aretino, Doni was in close touch with the literary and artistic currents, here made the subject of his dialogues. The dialogue at the beginning of the second part, which has as its device a heap of books, discusses the invention of printing from Gutenberg to Aldus. The superb woodcuts were long attributed to Titian and later to Salviati, but the extensive article in Wynne Jeudwine's "Art and Style", p. 393, makes it clear that they are derived from a number of sources, most notably Vasari and/or his school with the most significant contributions coming from Porta and other Tuscan antecedents. Doni is also noted for his role as an early bibliographer (and the first in Italy), notably for his books La Libreria and I Mondì, critiquing 16th-century society from a humble background, Harvard *Italian* 165; Adams D824.

\$1,500 - 2,500

166
1552 ➤ BOOKPLATE DESIGNED BY ARTHUR SZYK.
PARADIN, GUILLAUME. c. 1510-1590. *Chronique de Savoye...* Lyons: Jean de Tournes & Guillaume Gazeau, 1552.

4to (238 x 155 mm). Woodcut device on title and final page, woodcut initials. Light spotting. 19th-century polished brown calf, spine with two labels, triple gilt fillets around covers. Joints lightly rubbed, rear joint starting. *Provenance*: Adolph S. Ochs (punning bookplate designed by Arthur Szyk).

FIRST EDITION of this history of the House of Savoy, including one of the earliest descriptions of the Alps and its "glaces prodigieuses." Guillaume Paradin became the canon at Beaujeu in 1545, and he travelled in both France and the Netherlands to broaden his knowledge of history. He published a number of works, many with de Tournes, concerning the histories of France, Burgundy and Belgium. This copy from the collection of prominent American publisher Adolph Ochs, who famously coined the slogan "all the news that's fit to print", whose bookplate was designed by Arthur Szyk, best known for his illustrated *Haggadah*. Adams p. 300; Brunet IV:359.

\$800 - 1,200

167
1553 ➤ PASTORAL POETRY PRINTED BY ALDINE.
CASTIGLIONE, BALDASSARRE. 1478-1529; GONZAGA, CESARE. 1476-C.1512; CORSO, ANTON GIACOMO. *Stanze pastorali, del conte Baldesar Castiglione, et del signor Cesare Gonzaga, con le rime di M. Anton Giacomo Corso*. Venice: sons of Aldo Manuzio, 1553.

8vo (147 x 97 mm). Italic type; woodcut Aldine device on title page. Nineteenth-century red morocco with gilt Aldine device, gilt edges. Extremities slightly rubbed; lacking final blank leaf, partially erased ink stamp on final leaf verso. *Provenance*: John Cole Nicholl (1823-1894), of Merthyr Mawr (bookplate, sale, Sotheby, Wilkinson & Hodge, 14-17 March 1870, lot 39 to Molini); Charles Harold St John Hornby (1867-1946), (bookplate and Bernard Quaritch, catalogue 645, no. 707 [1947], including books from St. John Hornby's library, with his bookplate); Marcellus Schlimovich (bookplate, ink stamp of the *Sociedad Hebraica Argentina* at end); T. Kimball Brooker (bookplate, his sale, Sotheby's 12 October 2023, lot 260).

Aldine edition of the pastoral poems of Baldassarre Castiglione and his cousin Cesare Gonzaga, another Mantuan who appeared in // *Cortegiano*. Anton Giacomo Corso explains in the dedication that he held the manuscript of Castiglione and Gonzaga's "Eclogue" in his library; it is published here for the first time along with the second edition of his own "Rime," which comprises most of the present work. Also included is Castiglione and Gonzaga's eclogue "Tirsi" which they performed for the court of Urbino in 1506. Brunet I:1631; Renouard 157/18; USTC 819515.

\$2,000 - 3,000



166



167



168

168

1554 ♣ FROM THE APPONYI LIBRARY.

AEMYLIUS, PAULUS [PAOLO EMILIO]. *De rebus gestis Francorum libri X. ... Arnoldi Ferroni ... De rebus gestis Gallorum libri IX. [Tertia Editio]*. Paris: Apud Haeredes Michaelis Vascosani, 1576 / Paris: Ex officina Michaelis Vascosani, 1554.

2 volumes bound in one, small folio (334 x 220 mm). Printed in elegant Roman and Italic types attributed to Garamond and Granjon. Ornamented woodcut initials. Contemporary limp vellum, yapp edges, gilt on spine and cover with a central arabesque device and the supra libros above and the year 1597 in Roman numerals below. *Provenance*: Robert Dudley, Earl of Leicester (bookplate); Count Anton Apponyi (bookseller note and description, initials "AVS" in gilt on cover for Antal Vorosky Somogyi).

THE FIRST CRITICAL HISTORY OF FRANCE, with remarkable provenance, linking the library Robert Dudley, English statesman and the favorite of Queen Elizabeth I, with one of the most prestigious aristocratic collections of Central Europe, the Apponyi Library. The typographic austerity of the Vascosan press, intended for the most discerning humanist scholars, is here mirrored by an illustrious history of ownership. This volume serves as a physical record of the high-renaissance tradition passing from the Tudor court to the diplomatic elite of the Austro-Hungarian Empire.

\$2,000 - 3,000



169

169

1554 ♣ IMPORTANT MEDICAL BOOK.

ARETAEUS CAPPADOCIS. Ca 80-140. *De Acutorum , ac Diutunorum morbosum causis & signis, Lib. IIII. De acutorum, ac diutunorum morborum curatione Lib.IIII*. Paris: Turnebus, 1554.

8vo (170 x 40mm). Title in Latin and Greek. Text in Royal Greek type. 18th-century red morocco covers double-ruled, spine gilt, Buntpapier endpapers. Light toning on title and scattered leaves, otherwise a clean and fresh copy. *Provenance*: early Greek marginalia on page 15.

FIRST EDITION of this important medical work in the original Greek augmented from the Latin 1552 of selected medical works of Aretaeus, a Greek physician of the so-called "eclectic school" and a contemporary of Galen, whom Garrison ranks second only to Hippocrates for his accurate descriptions of diseases. Of numerous important "firsts", Aretaeus gives the first accurate account of diabetes. Beautifully printed by Turnebus, the royal printer, in the inherited "Greco du Roi" type of Garamond. Adams A-1549; NLM/ Durling 255; Garrison-Morton-Norman 3925; Norman 63; Osler 327; Waller 455; Wellcome I:393.

\$800 - 1,200

170

1554 ♣ FIRST ALDINE EDITION OF MURET'S COMMENTARY ON CATULLUS.

CATULLUS, GAIUS VALERIUS. CA 84-CA 54 B.C. *Catullus, et in eum commentarius m. Antonii Mureti*. Venice: Paolo Manuzio, 1554.

8vo (163 x 96 mm). Woodcut Aldine device on title page. Contemporary calf, gilt fillet border, central azure tool gilt, edges gilt. Rebacked, some slight wear to extremities. *Provenance*: 1p. annotations in an early hand on rear flyleaf; Carolus Cheverrius[?] (early inscription on title page); Foures[?] (signature on title page); D.P.D.C.H. (initials on front paste-down); Thomas Mostyn (1704-1758, inscription on flyleaf dated 21 April 1724, sale of the Mostyn Hall Library, Christie's London, 9-10 December 1974, lot 50); T. Kimball Brooker (bookplate, his sale Sotheby's, October 12, 2023, lot 281).

FIRST SEPARATE ALDINE EDITION of Catullus, which previously only appeared with works by Tibullus and Propertius. The first Aldine edition of Marc-Antoine Muret's commentary, which appeared first in Paris. Muret's commentary was considered "the most important commentary on Catullus since that of Parthenius in 1485" (Gaiser). Facing accusations of homosexuality, Muret fled Paris in 1553, and befriended Paul Manutius shortly after his arrival in Paris the following year. UCLA 459; Edit16 10364; Renouard 162/19; USTC 821188.

\$800 - 1,200

171

1554 ♣ DIODORUS SICULUS PRINTED BY MICHEL VASCOSAN.

DIODORUS SICULUS. FL. 1st CENTURY B.C. *Sept livres des histoires*. Paris: Michel de Vascosan, 1554.

Folio (338 x 226 mm). Wood engraved initials and headbands with grotesques, ruled in red throughout. Contemporary limp vellum, sides with gilt-ruled panel surrounding central gilt arabesque, gilt foliate cornerpieces, smooth spine gilt, sewing cords exposed. Some wrinkling and staining, lacking ties, some minor marginal worming to a few leaves, some minor staining to the first and last few leaves. *Provenance*: [K...?] Riegel (early signature on title); presumably Noël de la Houssaye (1895 - 1966), French bibliophile ("Nuper Leo" inscription on title page); Francis Pottière-Sperry (bookplate).

FIRST EDITION of Jacques Amyot's translation, including books XI-XVII of Diodorus Siculus's history. "In the 1530s and 1540s Vascosan had been one of the principal humanist printers of the Montagne Sainte-Geneviève, who from 1550 onward launched a vast translation programme of famous ancient texts into French. He was also known for his important role as the printer of original vernacular works, by the most important figures of French humanism.... Due to his longevity, his productivity (he was responsible for more than 640 editions or re-editions), his authority, and his interests, Michel de Vascosan thus played a vital role in the evolution of the Parisian book market during a pivotal period, 1530-70. Unlike printers of the first generation, many of whom had concentrated on the construction of their corporate image and had chosen specialization as a strategy to survive, Vascosan devoted his energy to producing a large body of texts and to promoting the use of the French language" (see "Michel de Vascosan," *Printing in Sixteenth-Century France at the Edward Worth Library*). Brunet, II:717; Mortimer *French* 175; USTC 1119.

\$1,500 - 2,500



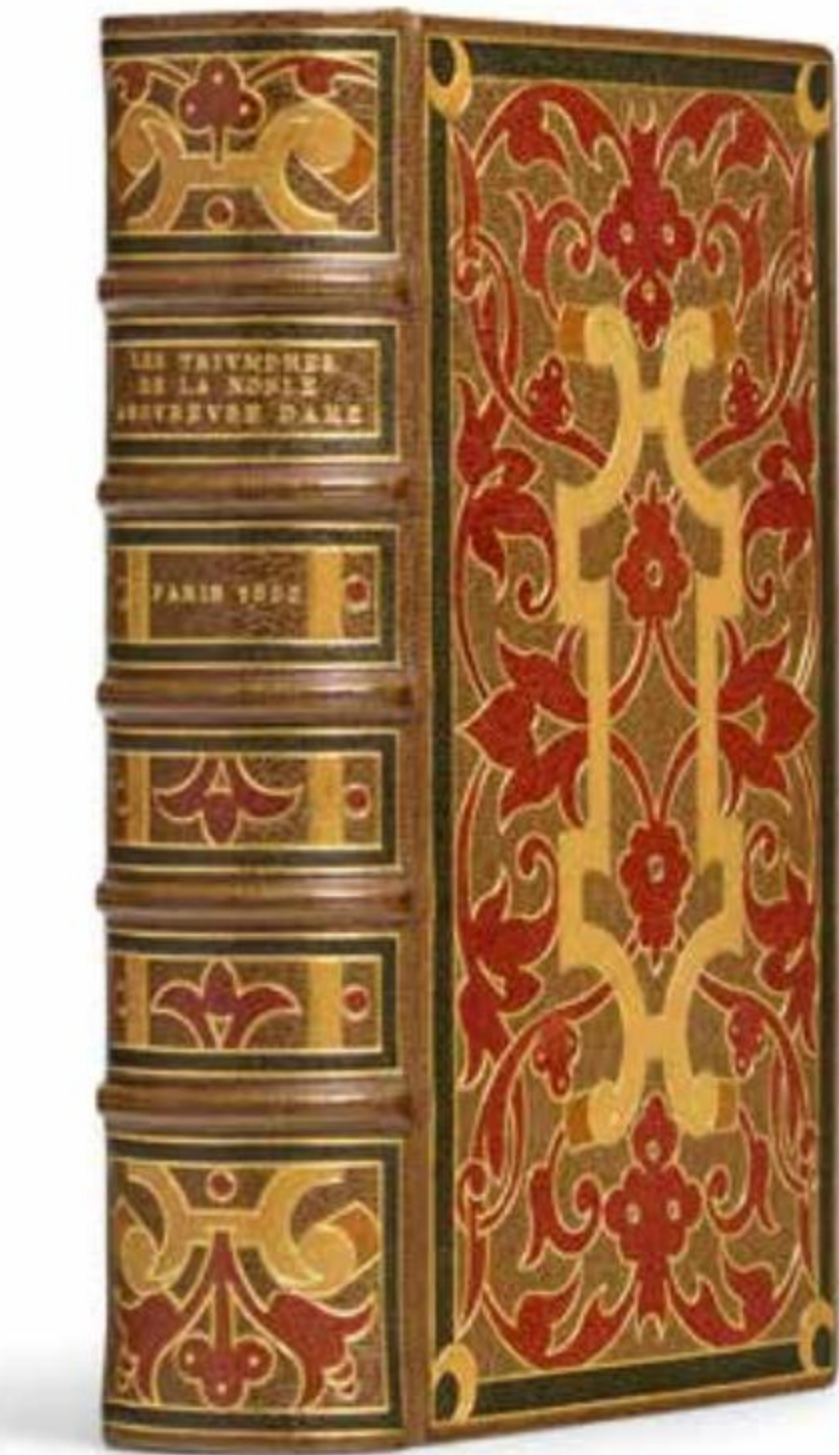
170



171



172



173

172

1554 ♣ MASTERPIECE OF MID-16TH-CENTURY WOOD ENGRAVING.
MARAFFI, DAMIANO. FL.1554. *Figure del Vecchio Testamento con versi toscani*. Lyons: Jean de Tournes, 1554.

8vo (165 x 105 mm). De Tournes's woodcut device on titles, woodcut portrait of Maraffi on verso of first title, 228 half-page woodcuts by Bernard Salomon. 19th-century morocco, elaborately gilt by Hardy-Mesnil. *Provenance*: ownership inscription on title (faded).

FIRST ITALIAN EDITION of this masterpiece of mid-16th-century wood engraving. Bernard Salomon (1506-1561), also known as Bernard le Petit was inspired by the Mannerist school of Fontainebleau. On verso of title is a woodcut portrait of the poet Maraffi who contributed the poetic Italian translation. The italic Granjon type is what de Tournes used for most of his Italian editions and as always with de Tournes, the book is beautifully printed. Adams M-507; Brunet IV:995; See Mortimer French 82.

\$1,500 - 2,500

173

1555 ♣ BOUCHET FINELY BOUND BY MARIUS MICHEL ET FILS.
BOUCHET, JEAN. 1476-1557. *Les triumphes de la noble Amoureuse Dame, Et l'Art d'honnestement aymer, contenant trois parties*. Paris: Jean Longis, 1555.

8vo (162 x 99 mm). Woodcut device on title page, woodcut initials. 19th-century tan crushed levant, sides with allover maroon, tan and green foliate and strapwork onlays gilt in *La Flore Ornamentale* style, spine in 6 compartments with 5 raised bands, gilt-lettered in 2, 5 with onlays gilt in a coordinating pattern, edges gilt, turn-ins gilt, stamp signed "MARIUS MICHEL ET FILS"; red morocco slipcase.

Rare Parisian edition of Bouche's allegorical work written for women, in which Virtues, such as Prudence, Temperence, and Chastity, offer instruction and advice on marriage, children, purity, and the maintenance of health, and addressing spiritual questions.

FINELY BOUND BY MARIUS MICHEL ET FILS. When Henri François Marius Michel joined his father Jean Marius Michel in his book binding business in 1876, the firm stamp-signed their bindings "Marius Michel et Fils" for a very brief time before abandoning it. Henri developed the *La Flore Ornamentale* style after finding inspiration in 16th-century bindings, employing natural flowering plant motifs that reflected the contents of the books they bound. Seeking a "new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors," he used the 1878 International Exposition to promote his decorative style (Duncan & De Bartha, *Art Nouveau and Art Deco Bookbinding*, 1989). Marius Michel the Younger's "fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books," and despite imitation of the style by other binders, Marius Michel's technique and selection of color placed his bindings "above those of his contemporaries" (ibid). USTC 84040.

\$1,500 - 2,500

174

1555 ♣ ONE OF THE FINEST ESTIENNE FOLIOS.
CICERO, MARCUS TULLIUS. 106-43 B.C. *Opera*. Paris: Charles Estienne, Royal Typographer, 1555.

4 volumes bound in 2, folio (365 x 236 mm). Woodcut initials, ruled in red throughout. Some browning, occasional pencil underlining. Late 17th-century polished brown mottled calf, spine in seven compartments royal cypher (probably of William III and Mary II) gilt stamped in 6 and title stamped in gilt in the remaining. Gilt turn ins and marbled endpapers. Rebacked with original spine laid down, corners reinforced, extremities rubbed. *Provenance*: Charles Ford (armorial bookplate).

Four substantial folios bound in two, printed by Charles Estienne. Unusually, the work is not listed in Schreiber, although he does note the four volume Thesaurus of 1556 and relates, rather sadly: "Not a business man by inclination, after ten years as head of the Paris Estienne Press (Robert had left Paris in 1551), Charles was reduced to extreme poverty and was put in prison for debt in 1561, where he is believed to have died soon afterwards." The large titling type is the same used in the Thesaurus and it may be suspected that the "unnoticed preface" of Charles cited by Schreiber and concerning "the notorious Renaissance controversy of Ciceronianism" first appeared, unsigned and in italic, in this book (see Schreiber, *The Estiennes...*, 1982, no. 138). Brunet II:7 ("fort belle").

\$800 - 1,200

175

1556 ♣ LANDMARK OF RENAISSANCE HUMANISM.
DU CHOUL, GUILLAUME. 1496-1560. *Discours de la religion des anciens Romains... Discours sur la castrametation*. Lyons: Guillaume Rouillé, 1556/7

Tall 4to (297 x 200 mm). With Du Choul's arms on the title page and 554 woodcut medallions, and 47 additional cuts of which 5 are full page. Modern polished brown calf, cover with gilt motif and corner fleurons, with blind ornamental border, spine decorated in gilt and blind. Some toning, first three and final quire of first title, and a few other leaves with varying amounts of neat marginal reinforcement, the final quire soiled. Without the folding plan of the camp, as is often the case. *Provenance*: Ludovici Ménard (manuscript exlibris on title).

FIRST EDITION of the first title, third edition of the second (first published 1555) frequently found as here, bound together. Guillaume du Choul's work is a landmark of Renaissance humanism because it shifted the study of history from a purely literary pursuit to a scientific archaeological practice. By treating physical artifacts like ancient coins and marbles as primary historical evidence, Du Choul provided a tangible reconstruction of Roman life that was as visually stunning as it was scholarly. The book's significance is elevated by its exceptional production quality; published during the "Golden Age" of Lyonnese printing, it features masterfully executed woodcuts by artist Pierre Eskrich that brought the ancient world to life for a 16th-century audience. When paired with the *Castrametation*, the work became the definitive illustrated manual for understanding both the spiritual rituals and the practical military discipline of Rome, influencing European scholars, artists, and military strategists for centuries. Mortimer French 180 and 181 (both bound with the other); Brunet II:858.

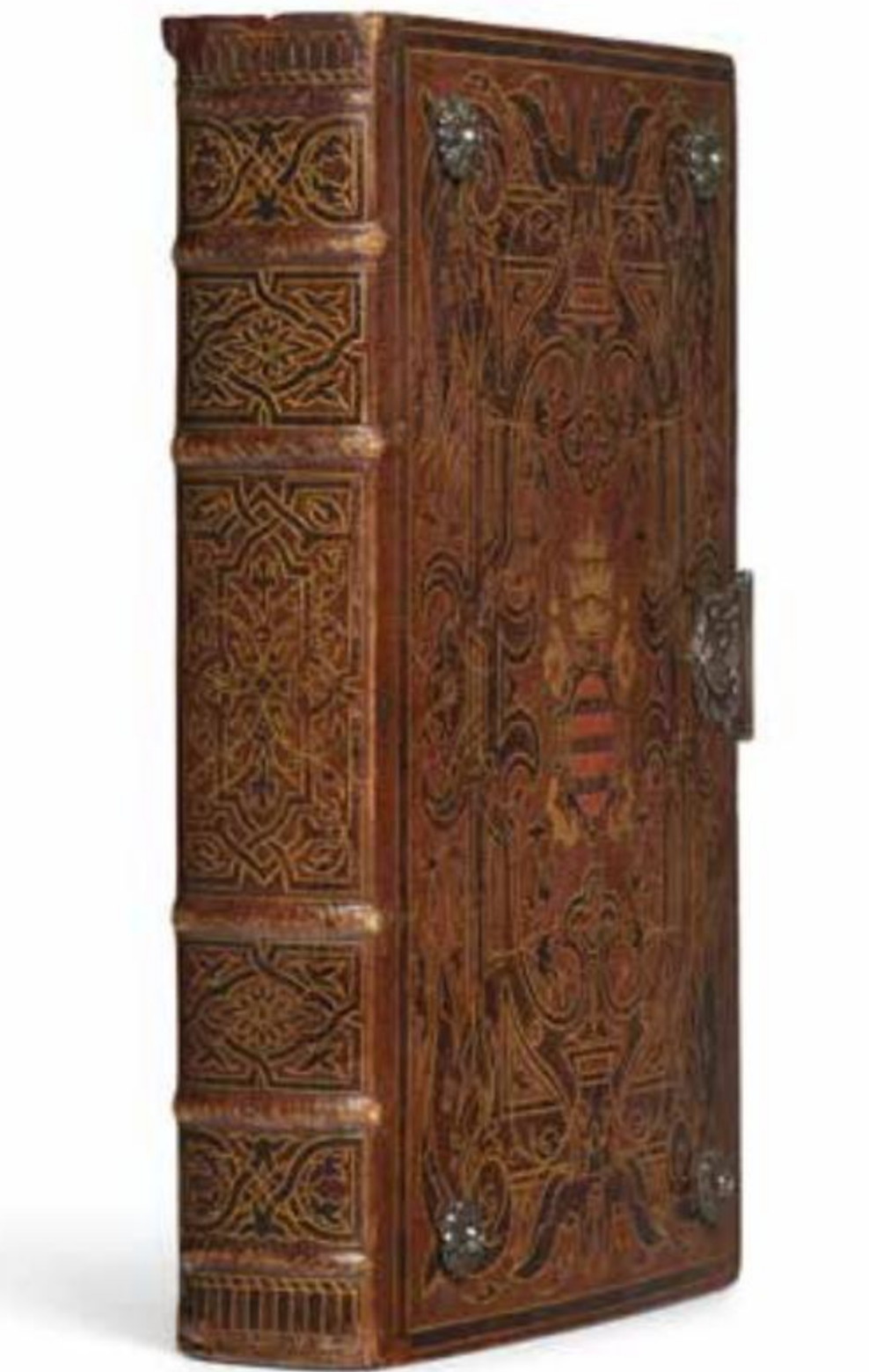
\$1,500 - 2,500



174



175



176



177

176

1557 ♣ A RARE HEBREW DICTIONARY IN A FORGED BINDING BY LOUIS HAGUÉ.

[HAGUÉ, LOUIS, forger/binder]. -- FORSTER, JOHANNES. *Dictionarium Hebraicum Novum, Non Ex Rabinorum Commentis, Nec Nostrativm Doctorum*. Basel: Froben, 1557.

Folio (327 x 221 mm). Woodcut device on title page, woodcut device at end; text in Latin with some Hebrew, rubricated and ruled in red. 19th-century morocco in a 16th-century style, elaborately gilt and stained with all-over foliate and strapwork design surrounding central arms, bosses, clasp and catch, edges gauffered, gilt and stained.

FIRST EDITION of this Hebrew dictionary compiled by Johann Forster, a pupil of Reuchlin. A most wonderful Froben folio, printed from back to front and leading with an excellent portrait of the Rev, Ioannis Forstere, professor of Hebrew and Sacred Theology at Wittenberg. Ruled in red throughout, with lovely decorative initials and many of the Hebrew letters probably cut in wood. Starting with the Aleph and going right through the Hebrew alphabet. In an Arno Warner box. USTC 636340.

IN A FORGED BINDING BY LOUIS HAGUÉ, a binder who worked restoring Renaissance bindings before turning to the production of forged 16th-century bindings. His forgeries usually replicated bindings from well-known libraries, such as those of Jean Grolier, Henri II of France, Catherine de' Medici, and Diane de Poitiers. This example replicates a binding from the collection of the House of Croÿ (presumably Charles III de Croÿ), with their arms. The House of Croÿ, whose well-known collection was dispersed at auction in 1614, was a frequent target of Hagué.

\$2,000 - 3,000

177

1557 ♣ MURET'S COMMENTARY ON CICERO'S SPEECHES.

MURET, MARC-ANTOINE. 1526-1585. *M. Antonii Mureti ad Leonardum Mocenicum, patricium Venetum, Orationum Ciceronis in Catilinam Explicatio*. Venice: Joannis Gryphius, 1557.

8vo (150 x 105 mm). Printer's device on title and recto of final blank. Italic type. Contemporary vellum, yapp-edges, lacks tie, title neatly stencilled on spine. *Provenance*: 3rd Earl of Sunderland (1674-1722) (ink note dated 1882 "la celebre bibliothèque Sunderland" laid in); Francis Pottière-Sperry (bookplate, his sale Sotheby's Paris, 27 November 2003, lot 119).

FIRST EDITION of an elaborate commentary on four of Cicero's most famous speeches Against Catiline. The organization of the text is oddly modern. Muret prints up to a page of Cicero's text in roman, followed by commentary and alternate readings in italic, with smatterings of densely printed Greek. Muret was one of the outstanding French humanists of his day, best known as one of the revivers of an Attic, anti-Ciceronian style, whose influence in France lasted well into the 18th century. He had close ties with the literary circle known as the Pleiade (Dorat and above all, Ronsard). His fame, however, brought him notoriety: frequently denounced as homosexual, he was burned in effigy as a Huguenot and a Sodomite. MDZ (online).

\$800 - 1,200

178

1557 ♣ EUROPEAN EMBLEM BOOK.

PARADIN, CLAUDE. CA 1510–1573. *Devises heroiques*. Lyon: Jean de Tournes and Guillaume Gazeau, 1557.

8vo (172 x 106 mm). Title within historiated woodcut border, 182 woodcut devices attributed to Bernard Salomon, each with latin caption, one large ornamental initial. Later brown calf by Bedford, all edges gilt. Quire e and several other leaves neatly remargined or with marginal repair. Lacking final blank leaf.

Second edition. With 182 devices, of which only 104 were taken from the rare first edition of 1551, and with 70 appearing for the first time in this edition. Among those of French and foreign royalty are the crowned salamander of François I, the three crescents of Henri II, the crowned porcupine of Louis XII, and the portcullis of Henry VIII. Adams P-291; Brunet IV:358; Landwehr 564 ("A book which played a very important role in the European emblem tradition"); Mortimer French 410; Praz p. 122; USTC 6743

\$1,500 - 2,500

179

1558 ♣ CORNERSTONE OF FRENCH LEGAL SCHOLARSHIP.

CONNAN, FRANCOIS DE 1508-1551. *Francisci Connani Parisiensis Commentariorum... iuris ciuillis libri X*. Paris: Michael de Vascosan, 1558

Folio (363 x 231 mm). Roman and italic types, woodcut initials and headpieces. Vellum over boards, covers with multiple rules surrounding a central arabesque device all tooled in blind, lettered in ms on spine. *Provenance*: The Earls of Macclesfield at Shirburn Castle (bookplate and their sale, Sotheby's London 25 October 2006).

The second Vascosan edition. This large and finely printed commentary on civil law was edited and posthumously published by Barthélemy Faye and dedicated to Michel de l'Hospital. It is a cornerstone of the *mos gallicus* (French style) of legal scholarship, noted for its innovative "synallagma" theory regarding the binding nature of contracts. Adams C2475.

\$800 - 1,200

180

1558 ♣ "DELICATELY EXECUTED" WOODCUTS BY BERNARD SALOMON.

PARADIN, GUILLAUME. 1510-1590. *Historiarum Memorabilium ex Genesi*. Lyon: Jean de Tournes, 1558.

[Bound with:]

BORLUYT, GUILLAUME. 1535-1580. *Historiarum memorabilium ex Exodo, sequentibusq[ue] libris descriptio*. Lyon: Jean de Tournes, 1558.

2 works in one volume, small 8vo (170 x 120 mm). Arabesque title borders, two headpieces, large opening initial and 136 woodcut illustrations in text by Bernard Salomon. Modern limp vellum. Some light staining, early signature removed from title.

First Latin editions, the woodcut illustrations among the earliest assigned to Bernard Salomon. Each page contains verses describing a scene from the Old Testament, accompanied by a woodcut illustration, 77 illustrating Genesis, and 59 from Exodus and others from the Hebrew Bible. The blocks were reused by de Tournes in different languages and arrangements. Fairfax Murray describes the cuts as "delicately executed." Adams P-306 and B-2501; Brunet II:146; Fairfax Murray 429; Mortimer French 88 & 89.

\$1,000 - 1,500



178



179



180



181



182

181

1560 ➤ RENAISSANCE ARCHITECTURE.
SERLIO, SEBASTIANO. 1475-1554. *Libro primo [-secondo, terzo] d'architettura*. Venice: Primo & Secondo, Francesco Rampazetto for Giovanni Battista and Melchiorre Sessa, 1560; Terzo, Francesco Marcolini, 1564.

Three parts in one volume only (of 5, lacking parts 4 and 5), folio (250 x 348 mm). Title page to first part only (without title pages for parts two or three), printer's devices on two colophons. Numerous woodcut illustrations, many full page. Modern vellum by Philip Dusel. *Provenance*: Gilbert R. Redgrave (ownership inscription dated May 1890).

Second edition, a large copy. Serlio's architecture books were among the most important and influential of the Renaissance and were frequently reprinted. The first book describes geometric proportion, the second describes perspective, and the third describes principles of design. Fowler 303-304; Millard *Italian* 125; Mortimer, *Italian* 474 (books 1-2).

\$800 - 1,200

182

1562 & 1574 ➤ GOLTZIUS ON NUMISMATICS.
GOLTZIUS, HUBERT. 1526-1583. *C. Julius Caesar sive historiae imperatorum Caesarumque Romanorum*. --*Caesar Augustus sive historiae imperatorum caesarumque Romanorum ex antiquis numismatibus restitutae liber secundus*. Accessit caesaris Augusti vita et res gestae. Bruges: Hubertus Goltzius, 1562[3], 1574.

2 works in 2 volumes, folio (315 x 216 mm). Engraved title pages; *C. Julius Caesar* with 54 full-page engravings of antiquarian coins, woodcut initials; *Caesar Augustus* with 83 full-page engravings of antiquarian coins, woodcut initials. Uniformly bound in modern calf. Slight wear, some slight soiling and spotting internally, a few short mostly marginal tears, li1/4 misbound in the first work, A1 with tear in second work.

FIRST EDITIONS. Scholar and collector Hubert Goltzius established arguably the first private press in the Low Countries, the Officina Goltziana in Bruges, which published a series of books about Roman history and numismatics. He dealt in art and antiquities (particularly coins), often partnering with Abraham Ortelius. Goltzius wanted to publish a series of books about Roman coins, and Ortelius introduced him to Marcus Laurinus, lord of Watervliet, who first commissioned him to create drawings of his own personal numismatic collection. Laurinus invited Goltzius to establish his own printshop in Bruges in 1558, from whence he traveled to German, Italy, and France, touring some 950 numismatic collections throughout Europe, which he lists in the present work. He dedicated the work to the Roman Senate, and received the honorary title *Civis romanus* (or Roman citizen). Adams G-829, Fairfax Murray *German* 477.

\$800 - 1,200

183

1565 ➤ PRINTED BY THE HOUSE OF GIUNTA.
TERENTIUS AFER, PUBLIUS. (c. 195-c. 159 BCE). *Comoediae... a Gabriele Faerno emendatae*. Florence: House of Giunta, 1582; 1565.

2 volumes, 8vo (153 x 100 mm). Roman and italic types, Giunta devices on titles and at ends of both works, woodcut initials in the first volume, capital spaces with guidelines in the second. 18th-century English calf, all edges gilt. General browning, q8, a blank leaf is not present in this copy. Spines darkened, joints rubbed. *Provenance*: Dukes of Devonshire, Chatsworth Library (bookplates); George Abrams (bookplate and his sale Sotheby's London 17 November 1989, lot 224).

FIRST EDITION of volume 2. The Faerno edition was completed after his death by Pietro Vettori and based on a new and improved version of the text. This Chatworth copy, set almost entirely in the elegant Giunta italic with his pressmark and initials was first printed by the Giunti in 1565 and reprinted in 1582. Adams T-359 (1565 edition); Brunet V:715 (1565 edition).

\$1,200 - 1,800

184

1567 ➤ SUPERBLY ILLUSTRATED ORLANDO FURIOSO.
ARIOSTO, LUDOVICO. 1474-1533. *Orlando furioso di m. Lodovico Ariosto con cinque nuovi canti del medesimo...* Venice: for Gio. Andrea Valuassori known as Guadagnino, 1567 (1566).

4to (255 x 182 mm). Title within a woodcut architectural frame, a portrait of the author, and 51 woodcuts set in ornamented cartouches, woodcut initials and endpieces, printer's woodcut device on final page. Deep red morocco in "Jansenist" style with spine lettered in gilt, inner dentelles elaborately gilt, board edged double gilt ruled, edges gilt over marbling, signed by Hardy on inner front cover. Very occasional toning or spotting, overall clean and fresh; corners lightly bumped, light rubbing to head and foot of spine. *Provenance*: Monogram L.V.G. (bookplate).

A beautifully printed and illustrated edition of this classic, including the so-called *Cinque Canti*, first published in the posthumous Aldine edition of 1545. Although dated 1567, this is identical to the 1566 edition. The *Cinque Canto* section, with its own title page and continuous pagination, is dated 1566. Valvassori (1518-1572) was active as a cartographer, printer and publisher in Venice, operating his own press from 1531-1572. The poem *Orlando Furioso*, an Italian classic, went through numerous editions in the early 16th century with editions from Zappino, Giolito and Valgrisi, nearly 200 separate editions in less than a century, and most of them illustrated. The scholia surrounding the text is extensive, Valvassori interprets the poems mutability as an allegory on the fragility of human life. USTC 810746.

\$1,500 - 2,500

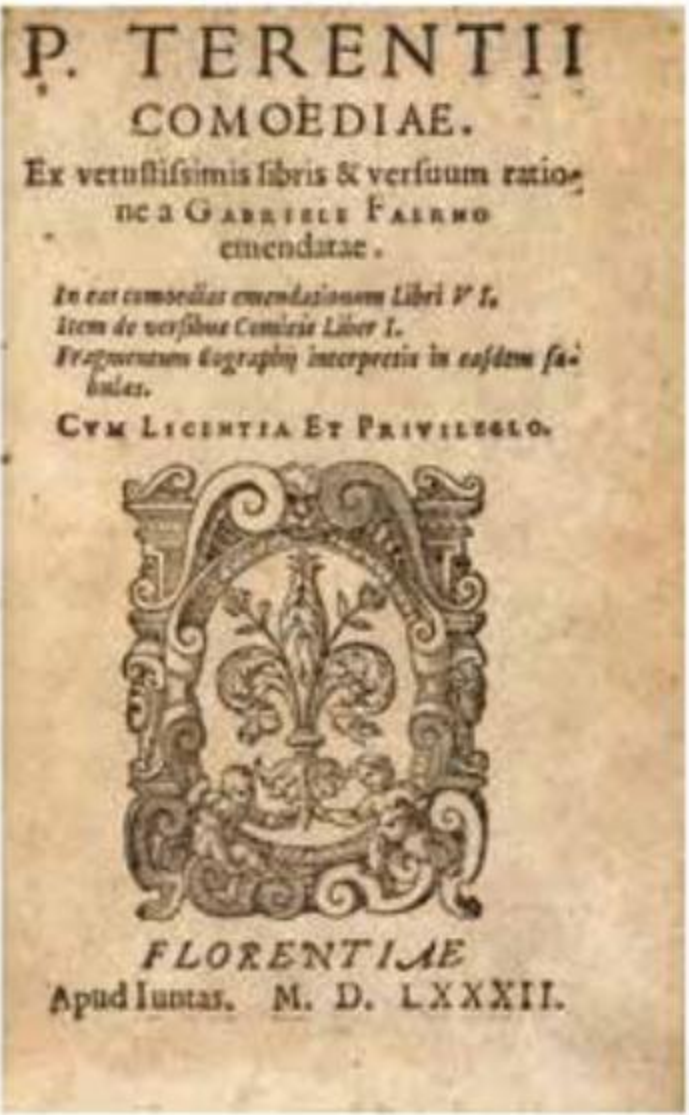
185

1571 ➤ COUNCIL OF TRENT.
Sacrosancti et oecumenici concilii Tridentini ... canones et decreta Antwerp: Christopher Plantin, 1571.

8vo. Woodcut printer's device on title, Printed primarily in Plantin's fine italic type with shoulder notes in roman and the occasional historiated initials. Contemporary limp vellum, silk ties, edges gilt and gauffered. *Provenance*: H.P. Kraus (bookplate, their sale Sotheby's New York, 4 December 2003, lot 171).

FIRST PLANTIN EDITION of the decrees of the Council of Trent. This edition adds marginal notes citing the sources on which they were drawn, supplied by Joannes Soteallus and Horatio Lutus. Neatly printed by Plantin using his fine italic, with his roman for shoulder notes and the occasional woodcut initial. USTC 404647.

\$1,000 - 1,500



183



184



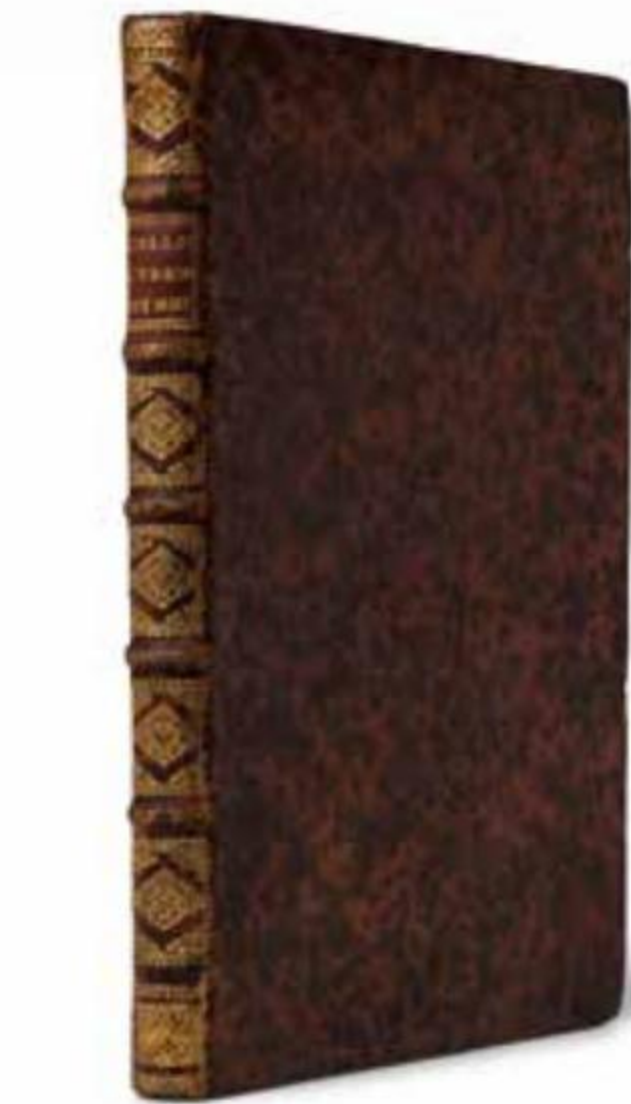
185



186



187



188

186
1572 ♣ THIRTEENTH-CENTURY TALES.
GUALTERUZZI, CARLO. *Libro Do Novelle, et di Bel Parlar Gentile*. Florence: Giunta, 1572.

4to. (204 x 147 mm). Woodcut devices on title and final leaf, initials and endpieces throughout. 19th-century red morocco by Niedre, blind rules, gilt corner ornaments and spine with fleurons in compartments title lettered in gilt, all edges gilt, marbled endpapers. Joints rubbeded; some neat marginal annotations.

A revision by Borghini of the earlier Gualteruzzi edition, a famous collection of 13th-century stories first published in 1525 at the behest of Pietro Bembo who considered it a model of ancient Italian prose. For this edition the prose was modernized according to Renaissance theories of style and four later stories were added at the end. USTC 805025.

\$800 - 1,200

187
1573 ♣ THE LANDAU COPY.
PAETUS. (PETO, LUCA) 1512-1581. *De Mensuris et ponderibus romanis et graecis*. Venice: Caesar Augustus (sic) [but Paolo Manuzio], 1573.

4to (240 x 175 mm). Roman type. Woodcut Aldine device on title page, woodcut initials, six woodcut plates, two of which full-page. Contemporary vellum, light creasing to a few leaves. Ties missing. *Provenance*: Baron Horace de Landau (bookplate).

Second Aldine edition, appearing in folio earlier the same year. In line with the Aldine tradition of publishing contemporary classical scholarship, Paulus Manutius printed this treatise on Roman and Greek measurements of length, weight and volume by the Italian lawyer Lucas Paetus (1512-1581). The book renewed scholarly interest in the subject and is adorned with woodcuts, each illustrating an element of classical measurements taken from archaeological expeditions. This was the last book printed by the press before the death of Paulus Manutius. The fine woodcuts show different kinds of vessels, balances, weights etc. The index is here bound in before the text (some have it at the end or missing entirely). Renouard, p. 216-17; *Rara Arithmetica* p. 346.

\$800 - 1,200

188
1577 ♣ THE FIRST CRITICAL CALLIMACHUS.
CALLIMACHUS c.310 – c.240 BC. *Hymni (cum suis scholiis graecis) & Epigrammata (graece). Eiusdem Poematum de coma Berenices a Catullo versum. Nicodemi Frischlini intcpretationes duae Hymnorum*. Geneva: Henri Estienne, 1577.

4to (251 x 170 mm). Greek, Roman and italic types. Printer's device on title, woodcut initials and headpieces. Some toning and spotting. Seventeenth-century mottled calf, raised bands with lettering piece in one and gilt in the remaining compartments. *Provenance*: Earls of Macclesfield (bookplate and blind stamp to preliminary leaves).

The first critical edition of Callimachus, with the editio princeps of the Epigrams. 'The basis for all subsequent editions' (Hoffmann). Adams C232; Hoffmann I, 428; Renouard, *Estienne*, 145:3.

\$800 - 1,200

189
1578 ♣ THE FIRST TO CONTAIN PORTAITS OF OTTOMAN SULTANS.
GIOVIO, PAOLO. 1483-1552. *Vitae illustrium virorum*. Basel: Petrus Perna for Heinrich Petri, 1577-8.

Folio (352 x 230 mm). 29 large woodcut portraits. Contemporary vellum. A few marginal tears, toning, a few worm trails to preliminary and final quires.

FIRST ISSUE of the first illustrated edition of Giovio's *Vitae* (the fourth collected edition) and the first to contain the suite of cuts of Stimmer's portraits of the Ottoman sultans. Giovio, a prominent historian at the Medici and papal courts, first published the *Vitae* in Florence in 1548 as part of his private museum, "singular by virtue of its size and contents" (Grove) and containing hundreds of portraits of European notables as well as Near Eastern potentates. The Perna editions brought his collection to public view and after Giovio's death copies were made for both Cosimo de Medici and Archduke Ferdinand of Tyrol. Perna commissioned Stimmer to make copies of the more interesting portraits and the ones of the Sultans are considered quite accurate - the portrait of Mehmet II is supposedly based on a painting by Bellini that Giovio claimed was in his collection. This fascination with the East and its monarchs was doubtless occasioned by the fall of Constantinople in 1453 and the subsequent successes of the Islamic forces. Lipperheide 183; Blackmer 693.

\$1,500 - 2,000

190
1581 ♣ PARISIAN EDITION OF COMMYNES MEMOIRS.
COMMYNES, PHILIPPE DE. 1447-1511. *Les memoires*. Paris: Gilles Gourbin and Claude Bruneval, August 19, 1581.

Folio (346 x 222 mm). Ruled in red; woodcut device on title page, woodcut initials and head-pieces. Later limp vellum, foliate center-piece and corner-pieces gilt, smooth spine gilt. Lacking ties, a few holes and cracks, upper hinge starting, some even internal browning throughout, a few spots. *Provenance*: Francis Pottière-Sperry (bookplate, his sale, Sotheby's Paris, November 27, 2003, lot 92).

Parisian edition of Commynes' *Memoirs*, printed by Claude Bruneval for booksellers Abel L'Angelier, Gilles Gourbin, and Jean de Bourdeaux. This edition is the first edition edited and revised by Denis Sauvage, who incorporated modern chapter divisions. Commynes, who was considered the first critical and philosophical historian since classical times, was an important source for Montaigne, who lauded the author's insight into political power and the contemporary political scene. His *Mémoires*, completed in 1498, remain a primary source for 15th-century European history. USTC 728.

\$800 - 1,200

191
1582 ♣ FIRST APPEARANCE OF THE FRENCH TRANSLATIONS OF TACITUS.
TACITUS, CORNELIUS. c.56-c.120. *Les Oeuvres de C. Cornelius Tacitus Chevalier Romain*. Paris: Abel l'Angelier, 1582.

Folio (340 x 223 mm). Woodcut device on title page, woodcut head-pieces, tail-pieces, and initials. Later calf gilt. Rebacked, joints starting, some light wear, some internal browning and spotting, a few leaves with dampstaining. *Provenance*: Claude Fauchet (signature on title page).

First appearance of the French translations of Tacitus's *Histoire* and *Annales*, translated by Etienne de la Plauche. This edition is the first to present the complete works of Tacitus in French, and the translation of the *Annales* constitutes the first appearance in French of the work. Tacitus's analysis of tyranny and the fragility of the Republic resonated with the French during the French Wars of Religion. The edition, printed by L'Angelier, makes fine use of his Garamond roman and Tory initials. USTC 34021.

\$800 - 1,200



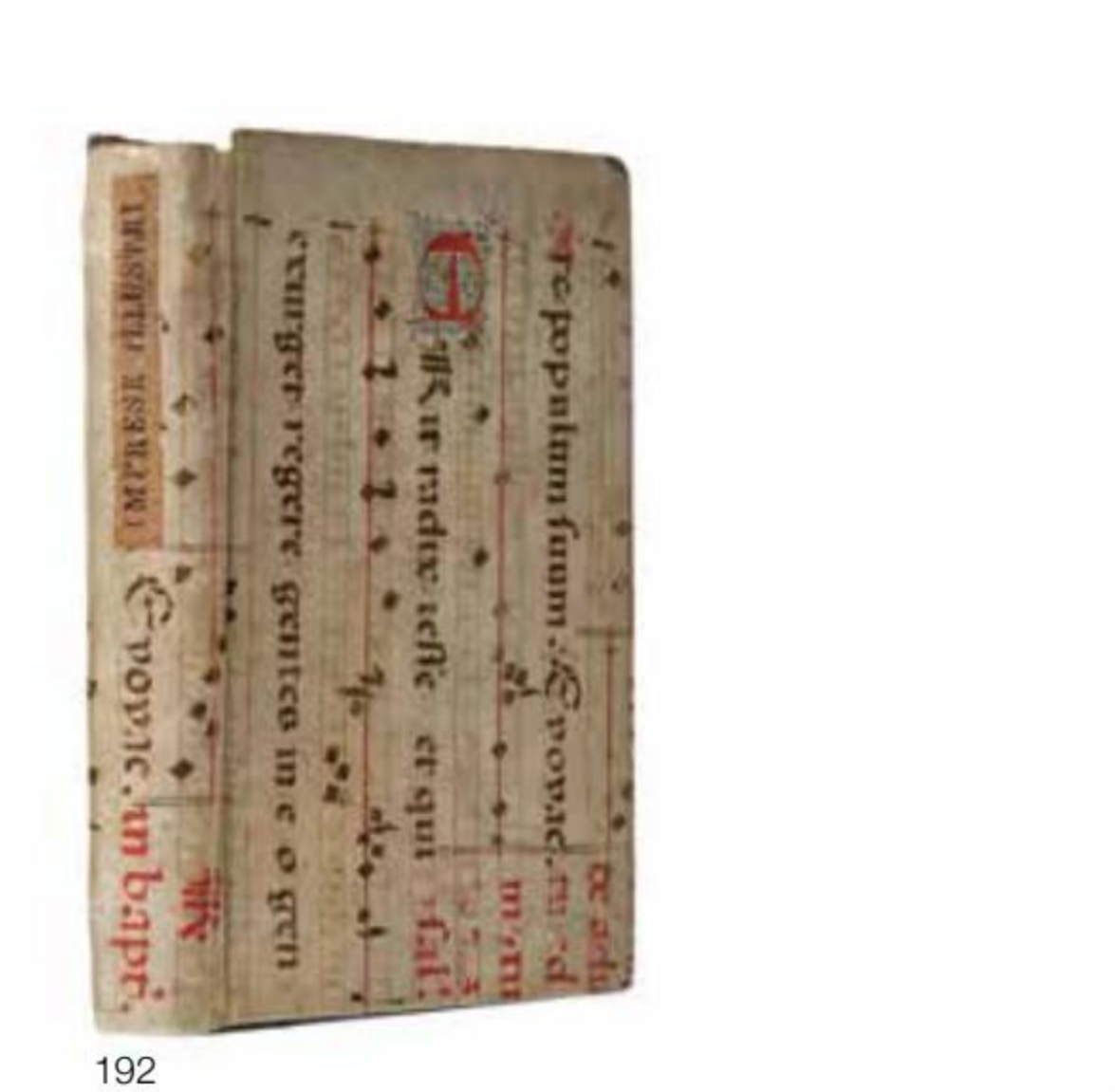
189



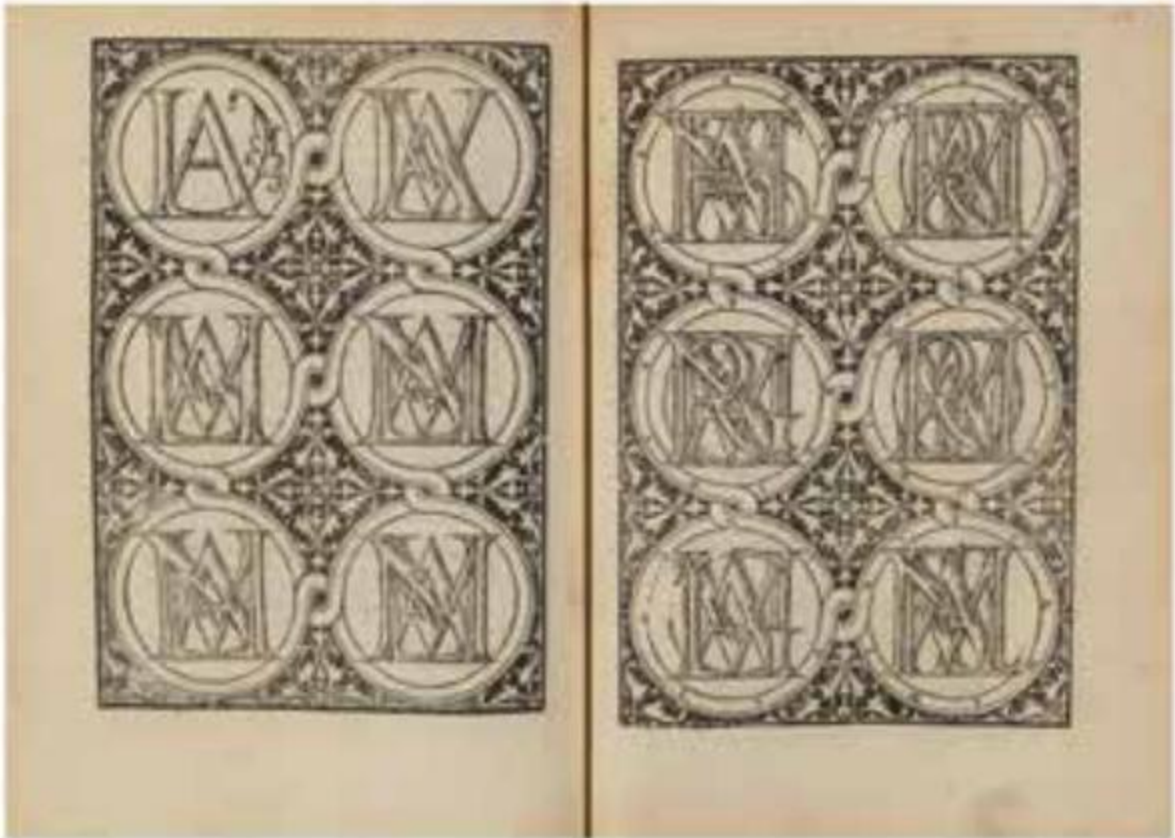
190



191



192



193



194

192
1586 ♣ EMBLEMATIC DEVICES AND MOTTOS.
CAMILLI, CAMILLO. d. 1615. *Imprese illustri di diversi con discorsi.*
Venice: Francesco Ziletti, 1586.

3 parts in one volume, 4to (196 x 139 mm). 3 engraved titles within architectural borders with printer's device at head, 108 emblematic engravings by Girolamo Porro, woodcut initials, woodcut and typographic head-pieces. Stiff boards covered with manuscript vellum choir leaf, edges red. *Provenance:* Catroni Agostino (stamps to margins of titles). H. P. Kraus (bookplate and sale 4 December 2003).

FIRST EDITION of this handsome work on emblematic devices and mottos, containing 108 devices engraved by Girolamo Porro, each framed in different architectural and figured borders of original and inventive design.

Camillo Camilli provides the device and motto of illustrious families (e.g., Borghese, Cesarini, Contarini, Gonzaga, Spinelli). In addition to the lines of verse accompanying the emblems, Camilla provides an interpretive commentary of the allegorical symbolism and historical significance embedded in the image. His discussions of the iconography thus demonstrate vividly the Renaissance fascination with the relation between text and image in this genre, rather than simply identifying individual emblems. Cicognara 1870/Mortimer 99; Praz p. 296

\$800 - 1,200

193
1588 ♣ PALATINO'S CALLIGRAPHY.
PALATINO, GIOVANNI BATTISTA. ca. 1515-1575. *Compendio del gran volume dell'arte del bene, & leggiadramente scrivere tutte le sorti di lettere e caratteri.* Venice: Alvise Sessa, 1588.

Small 4to (180 x 140 mm). Numerous woodcut calligraphic plates in the text, with 4 leaves of ciphers. 19th-century half straight-grained morocco and marbled boards. Joints tender, toning throughout, leaf 18 with paper repair at border near fore-edge. *Provenance:* Jackson Burke (1908-1975), American book designer (bookplate).

A later edition of probably the most famous work on calligraphy of the 16th century. The work went through numerous editions and reprints from 1540, re-using the high-quality calligraphic woodcut illustrations in various styles, as well as reproductions of the calligrapher's tools. Adams p 74 (1547 edition); BM, *Italian* p. 485; Bonacini 1343; Brunet IV:314.

\$800 - 1,200

194
1589 ♣ THE FIRST REGIONAL BIBLIOGRAPHY.
POCCIANI, MICHELE. *Catalogus scriptorium Florentinorum omnis generis.* Florence: Filippo Giunta, 1589.

4to (210 x 145mm). Woodcut printer's device on title. Old repaired paper fault tear to title and following leaf, small section of upper blank margin of title torn away, neat repair to verso of final leaf, worming to upper inner blank margin of A3 - F1. Old limp vellum, titled in manuscript on spine. *Provenance:* Andrew Fletcher (of Saltoun, signature on title); A.N.L. Munby (book label); Bernard Breslauer (sale Part III Christie's, 27 June 2005, lot 1072).

FIRST EDITION of the first regional bibliography, the fine Fletcher of Saltoun-Munby-Breslauer copy. The catalogue includes a list of Florentine writers organized alphabetically by first name, and a subject index. Adams P-1677.

\$1,000 - 1,500

195
1597 ♣ ON THE FIRST ROMAN EMPERORS.
HULSIUS, LEVINUS. 1546-1606. *XII. Primorum Caesarum et LXIII ipsorum uxorum et parentum ex antiquis numismatibus, in aere incisae, effigies: atque eorundem earundem vitae et resgestae, ex varijs authoribus collectae.* Frankfurt: Johann Kollitz for Paul Brachfeld, 1597.

4to (190 x 160 mm). Title within engraved border, numerous engraved illustrations all by Hans Sibmacher of Nuremberg; numerous woodcut initials. Contemporary vellum, red edges. Minor soiling to back cover. Light even toning to scattered leaves, with the plates in fine impression. *Provenance:* early ownership inscription on front free endpaper.

FIRST EDITION of Hulsius' work on the first 12 Roman emperors starting with Caesar Augustus, along with their parents, wives and children. For each one, Hulsius provides a brief life compiled from various sources (cited in the side notes). The lives are accompanied by numismatic portraits etched with delicacy by the Nuremberg printmaker Sibmacher (1561-1611), and the portraits are enclosed, whether singly or in pairs, within etched ornamental surrounds. These surrounds are superb examples of Renaissance decoration, incorporating strapwork, grotesque and classical elements into well balanced decorative compositions. Berlin Cat. 4254; BMC STC p. 422; VD16 H-5873.

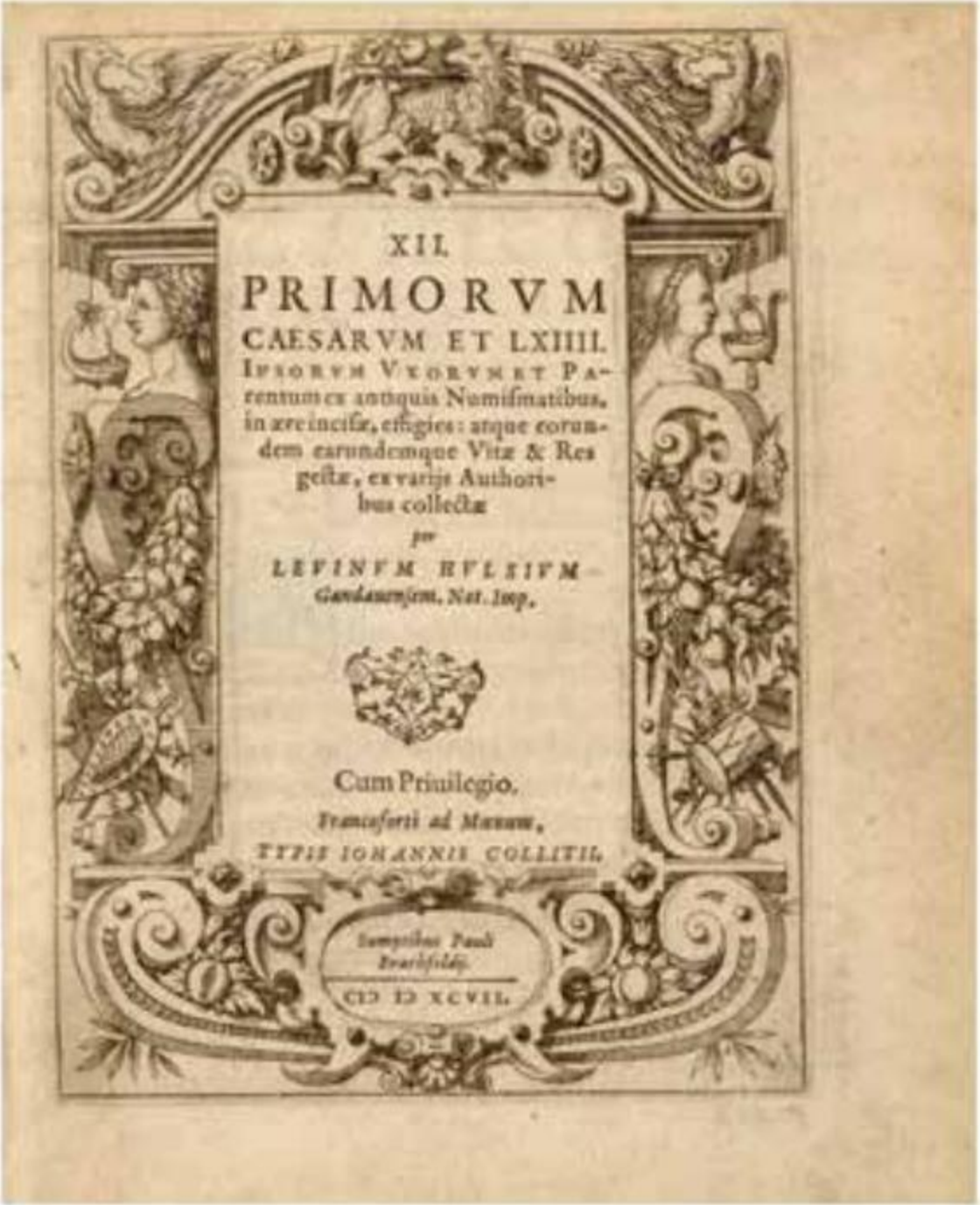
\$1,000 - 1,500

196
1600 ♣ AN IMPORTANT COMMERCIAL ARITHMETIC.
ZUCCHETTA, GIOVANNI BATTISTA. ca. 1550- ca. 1610. *Prima parte della aritmetica.* Brescia: Vincenzo Sabio, 1600.

Folio (343 x 236 mm). Title within engraved architectural border incorporating a vignette portrait of the author, engraved portrait of the dedicatee, woodcut initials and headpieces, printed correction slip pasted to **3. Contemporary and probably original boards, blue paper spine with the author's name in manuscript on the spine.

FIRST EDITION. This is the very uncommon first edition of what must have been among the city's more beautiful titles, and although the title says "prima parte" it was, according to Brunet, the only one to appear. Riccardi calls this among the most important commercial arithmetics of its time, but Smith in *Rara Arithmetica* (pp 425-27) says "the work was not of a nature to have any influence on Italian arithmetic." Still, this is a lovely copy, on fine paper, in its original binding. Adams Z-195; Riccardi II-2; Smith 425-7.

\$1,500 - 2,500



195



196



197



198

197

1601 ♣ THE FIRST JESUIT EMBLEM BOOK

DAVID, JAN. 1545–1613. *Veridicus Christianus*. Antwerp: Christopher Plantin, 1601.

4to. (206 x 149 mm). Engraved title, 101 full page engraved plates of emblems with epigrams in three languages. An additional engraved plate incorporates a volvelle that can be utilized for a concordance of Gospel passages, four leaves of woodcut printed music in four voices, the latter two items frequently missing. Red morocco by R. Petit (stamp signed inner cover), triple gilt rules on covers, spine in 6 compartments titled in one and decorated in gilt in the remaining, edges gilt over marbling.

FIRST EDITION of one of the most beautiful, illustrated books printed by Plantin and the first Jesuit emblem book. Praz wrote that without any exaggeration in the 17th century every Jesuit who aspired to literary distinction had to begin his career by writing an emblem book. Jan David was the first in this distinguished line and this is the first Plantinian book of four by him of a long series. There would be a second edition in 1606 and in 1605 and 1610 he wrote two others. David was born in Courtrai in 1545, was made Curate of the Church of St Martin there, and died in Antwerp in 1613. Herbert Meeus says that this book was not only the first emblem book of the new century but also inaugurated an entirely new style. Most of these books were engraved by the Galle family, this by either Theodore or Cornelius Galle (see Jammes). At end is appended *Concentus Musicus*, four leaves of music for four voices. Landwehr 50; Praz 313; Sommervogel II 1845; Hubert Meuss, *Antwerp as a Center for the Production of Emblem Books*; Jammes' *Emblèmes*, #50

\$1,500 - 2,500

198

1603 ♣ FROM THE HAUCK COLLECTION.

[GERMAN CALLIGRAPHIC MANUSCRIPT]. FOUNDATION DEED for Lay Fraternity.

Manuscript on vellum. Germany, Strasbourg[?], 24 June 1603, (195 x 155 mm). 14 leaves plus 8 blanks, initial letter and first line in an elaborately decorated display script, the text in German in a calligraphic Kurrent script, subscribed at end by ten signatories. Contemporary black morocco over thin wooden boards, gilt panels and central medallion, stamped on upper cover with date '1603', brass clasps, gilt edges (lacking ties or clasps along bottom edge?, 3 pairs of stab-holes at foot of upper and lower cover. *Provenance*: Cornelius J. Hauck (bookplate; sold Christie's, New York 27 June 2006, lot 299).

In post-Reformation Germany, *Bruderschaften*, or lay fraternities, functioned as hybrid private clubs and non-profits, providing members with mutual aid and distributing alms to the poor. This *Stiftungsbrief*, or foundation deed, was signed by the founding members, all pillars of their community, who backed the financial promises made by the fraternity. The deed describes the financial contributions expected of each member, and outlines a system of penalties to be levied against members who violate the rules of the order. It further describes systems of support for members and their families in times of need, and rules for the management and distribution of essential goods such as wine, fruit and wood.

The fraternity was likely based in or around Strasbourg, and the ten signatories include: Daniel Rlymger[?], Josephus Lanzing, Marcus Florius, Casparus Heppius, Isaacus Malleolus, Johannes Beichtter, Bernardus Schmidt, Johannes Lippius, and Johannes Fridericus Schmid, and Antson Linnalier[?]. Several of the signatories were prominent members of Strasbourg society at the turn of the 17th century, including: Father and son Bernardus Schmid (an organist) and Johannes Fridericus Schmid (a law student), and M. Isaacus Malleolus (a professor of mathematics and astronomer with ties to the Université de Strasbourg). A strikingly elegant work of calligraphy, in a fine contemporary binding.

\$1,200 - 1,800

199

1605 ♣ “A REMARKABLE EMBLEM BOOK.”

DAVID, JAN. 1545–1613. *Occasio Arrepta... Occasio Drama*. Antwerp: Plantin and Moretus, 1605.

Small 4to (220 x 163 mm). With engraved title, 12 full-page etchings by Theodoor Galle, engraved printer's device on second title (p. 271), woodcut printer's device at end. Wormholes to pastedowns and endpapers. Contemporary limp vellum with yapp edges and lettering in manuscript on spine. Rubbed with some light soiling. *Provenance*: Montesian College, Mallorca (early inscription to margin of title: “Collegii Baleares Societatis Jesu”).

FIRST EDITION A lovely copy this remarkable emblem book on opportunity by the Jesuit (Quaritch) and one of the first of the extensive series of Jesuitical emblem books emanating from Plantin. With the fully engraved page and twelve engraved emblematic plates after Theodore Galle engraved by Pieter van der Borch (appearing first in David's *Typus Occasionis*, 1603). Bound with *Occasio Drama*, as often, introduced by a separate title page, including a very fine engraved plate of the Plantinian printer's device and motto, but with continuous pagination. According to pencil note the volume published to commemorate the entry of the Archduke of Austria into Antwerp. A large, tall copy with good margins. Quaritch #12 (“remarkable emblem book”).

\$1,000 - 1,500

200

1610 ♣ DOHENY COPY OF CHRYSOSTOM'S OPERA PRINTED AT ETON.

CHRYSTOSTOM, JOHN. ca. 347-407. *Opera Graecè, octo voluminibus*. Eton: [Melchisedec Bradwood for] John Norton, 1610-1613.

8 volumes, folio (360 x 227 mm). Additional engraved title in volume I by L. Gaultier, woodcut arms on letterpress titles. Later vellum gilt, black morocco lettering-pieces gilt. Covers slightly bowed, some soiling and light wear, bound without blanks. *Provenance*: Estelle Doheny (morocco booklabel gilt).

ONE OF THE FIRST WORKS PRINTED AT ETON'S FIRST PRESS, established by Sir Henry Savile, who became Provost of Eton in 1595, in 1610. The folios were printed by John Norton, the King's printer, at Savile's personal expense of £8,000. The type, purportedly cast from matrices of silver and therefore called the “silver type,” is an imitation of the French Royal fonts, and was brought to Eton by Savile from Weschel's firm in Frankfurt. Savile commissioned the elaborate extra engraved title page from Léonard Gaultier, which was not completed until 1613. Henry Carter called the edition “one of the three great printed works produced by English scholars during the 17th century.” STC 14629a (“a reissue of STC 14629, with letterpress title pages and contents leaves in each volume”).

\$800 - 1,200

201

1615 ♣ ENGRAVINGS BY RAPHAEL SADELER AND SON.

RADER, MATTHEW. 1561-1634. *Bavariae Sanctae Volumen Alterum*. Monaco: Raphael Sadeler, 1615.

4to (sheets, 283 x 203 mm, plates each approximately 238 x 148 mm). Engraved title and 37 engraved portraits mounted on larger sheets by Raphael Sadeler the Younger. Later blind-tooled sheep. Neatly rebacked, some rubbing. *Provenance*: College of St. Augustine (bookplate with their “Cancelled” stamp).

Commissioned by Maximilian I as an instrument of the Counter-Reformation, Rader's work reinforced Catholic identity. The fine engravings by Raphael Sadeler father and son, after Johann Matthias Kager, Peter Candid, and others, depict the lives of Bavarian saints in rich detail.

\$1,000 - 1,500



199



200



201



202



203

202

1618 ♣ DUTCH EMBLEM BOOK.
SCHOONHOVIUS, FLORENTIUS. 1594-1648. *Emblemata Florentii Schoonhovii I.C. Goudani, Partim Moralia partim etiam Civilia*. Gouda: Andrean Burier, 1618.

4to (193 x 149 mm). Ruled in red throughout, engraved title, engraved portrait of the author, 74 engraved emblematic illustrations in text by Crispin van de Passe. Some light staining. 1781 English straight grained morocco gilt, edges gilt, rubbing to joints, darkening to spine; leather backed folding case. *Provenance*: H. Payne ("H. Payne's sale" inscription on front free endpaper); Michael Wodhull (binding and inscriptions dated "Jan 26th 1781"); acquired from Scribner Rare Books, 1969; Arthur and Charlotte Vershbow (bookplate, their sale Christie's New York, 20 June 2013, lot 692).

FIRST EDITION of a very influential and successful Dutch emblem book. Each of the 74 emblems is preceded by a motto and followed by explanatory Latin couplets. Schoonhoven was a Dutch poet and lawyer, his father was the mayor of Gouda and Governor Dirk Jacobsz Schoonhoven, a friend of Hugo Grotius. Crispin van de Passe (1564-1637) was a celebrated Dutch engraver, publisher, painter, draftsman and miniaturist of the Golden Age. Cicognara 1956; Landwehr *Low Countries* 607; Praz, *17th-Century Imagery* II, p.151.

\$1,500 - 2,500

203

1619 ♣ BOUND FOR DE THOU WITH HIS ARMS.
MASSON, JEAN PAPIRE. (1544-1611). *Elogia Serenissimorum ducum Sabaudi*. Paris, apud Jacques Quesnel, 1619.

8vo (174 x 100 mm). Engraved vignette on title, coat of arms on verso, woodcut initials and endpieces. Contemporary calf, both covers gilt ruled with a large central oval armorial device, spine in six compartments lettered in two and the other four with the cipher of de Thou. Joints cracked but holding soundly, large chip to top of spine, exposed cord on front cover may be an early amateur attempt at repair. *Provenance*: Jacques Auguste de Thou (binding.)

BOUND FOR JACQUES AUGUSTE DE THOU from the third and final phase of his bindings, with marshaled arms, his armorials impaled with the armorials of his second wife, Gasparde de La Chastre, and their joint monogram GIADTG. This phase lasted from their marriage in 1602 to his death in 1617. De Thou wrote a biography of the author of this scarce title. USTC 6016069.

\$800 - 1,200

204

1620 ♣ "THE MOST TRUSTWORTHY SERIES OF ENGLISH PORTRAITS."
HOLLAND, HENRY. 1583-ca.1649. *Heröologia Anglica hoc est clarissimorum et doctissimorum*. Arnheim: J. Jansson & Crispin de Passe, [1620].

Two parts in one volume, small folio (304 x 201 mm). Engraved title page (possibly by Crispin van de Passe) with small view of London and a small map of England; 65 engraved portraits, 2 engraved illustrations by Magdalena and Williem van de Passe; woodcut initials and culs-de-lampe. 19th-century green morocco gilt, edges gilt. Slight rubbing, short marginal tear to a few leaves, some light soiling. *Provenance*: Alexander Hamilton Douglas, 10th Duke of Hamilton (bookplate).

FIRST EDITION OF THIS IMPORTANT WORK OF ENGLISH PORTRAITURE, including portraits of Henry VIII, Thomas Cromwell, Thomas More, Sir Francis Drake, Sir John Hawkins, and Martin Frobisher. Hind describes three additional single leaves present in some copies: the index leaf (present in this copy following V6); and the leaf with verses and the leaf with the emblematic plate in honor of Sir Thomas Holland (both rare, neither present in this copy).

"In the reign of James I the most important place in portraiture of a uniform type was held by the *Baziliöologia* of 1618, and the *Heröologia* of 1620, two remarkable series edited by Henry Holland, son of the distinguished translator Philemon Holland. The *Basiliöologia* was defined by its sub-title as a *Booke of...English Kings from the Conquest*, and the *Heröologia* followed with portraits of England's most famous and learned men. ...In general, one may praise the book as containing the most trustworthy series of English portraits published up to that time" (Hind, *Engraving in England in the Sixteenth & Seventeenth Centuries*, see pp.145-162). Unlike the *Basiliöologia*, which only presented portraits without text, the *Heröologia* provides biographical notes to accompany the portraits. Sabin 32505; USTC 3009415.

\$1,000 - 1,500

205

1624 ♣ A MONUMENT OF VENETIAN BAROQUE BOOK ILLUSTRATION.
STROZZI, GIULIO. 1583-1652. *La Venetia edificata. Poema eroico. Con gli argomenti del sig. Francesco Cortesi*. Venice: Pinelli, 1624.

Folio (356 x 247 mm). Engraved title with an inset bird's eye view of Venice, engraved full-page portrait of Strozzi, both engraved by Valesius, 2 further portraits of Attila and Flavius Aetius and 24 full-page engraved illustrations, printer's woodcut device on final leaf, woodcut head- and tail-pieces and historiated initials. Italian red-brown morocco richly and allover gilt with central circular fan ornament. Rebacked, old spine laid down. *Provenance*: Thomas Vroom (bookplate, his sale Pierre Bergé, 15 November 2019, lot 346).

FIRST COMPLETE EDITION of one of the best poems of the 17th century. Strozzi relates the history of the first years of the city of Venice and the wars against Attila. A monument of Venetian baroque book illustration, describing costumes, battle scenes, views and plans of Venice. The seventh canto includes an early depiction of a telescope. The poem "is text heavy with references to Galileo's scientific ideas and innovations..." (Hall). The first edition was printed in 1621 but it included the first twelve books only. This, the second edition newly edited by Francesco Cortesi, adds a laudatorypoem and dedicates the book to Ferdinand II. An appealing copy on heavy paper. BL *17th-Century Italian* II, p. 882; Cicognara 1044; Graesse VI, 512; Vinciana 2853; See Hall "Galileo, Poetry and Patronge..." *Renaissance Quarterly* 66 (2013) p. 1298.

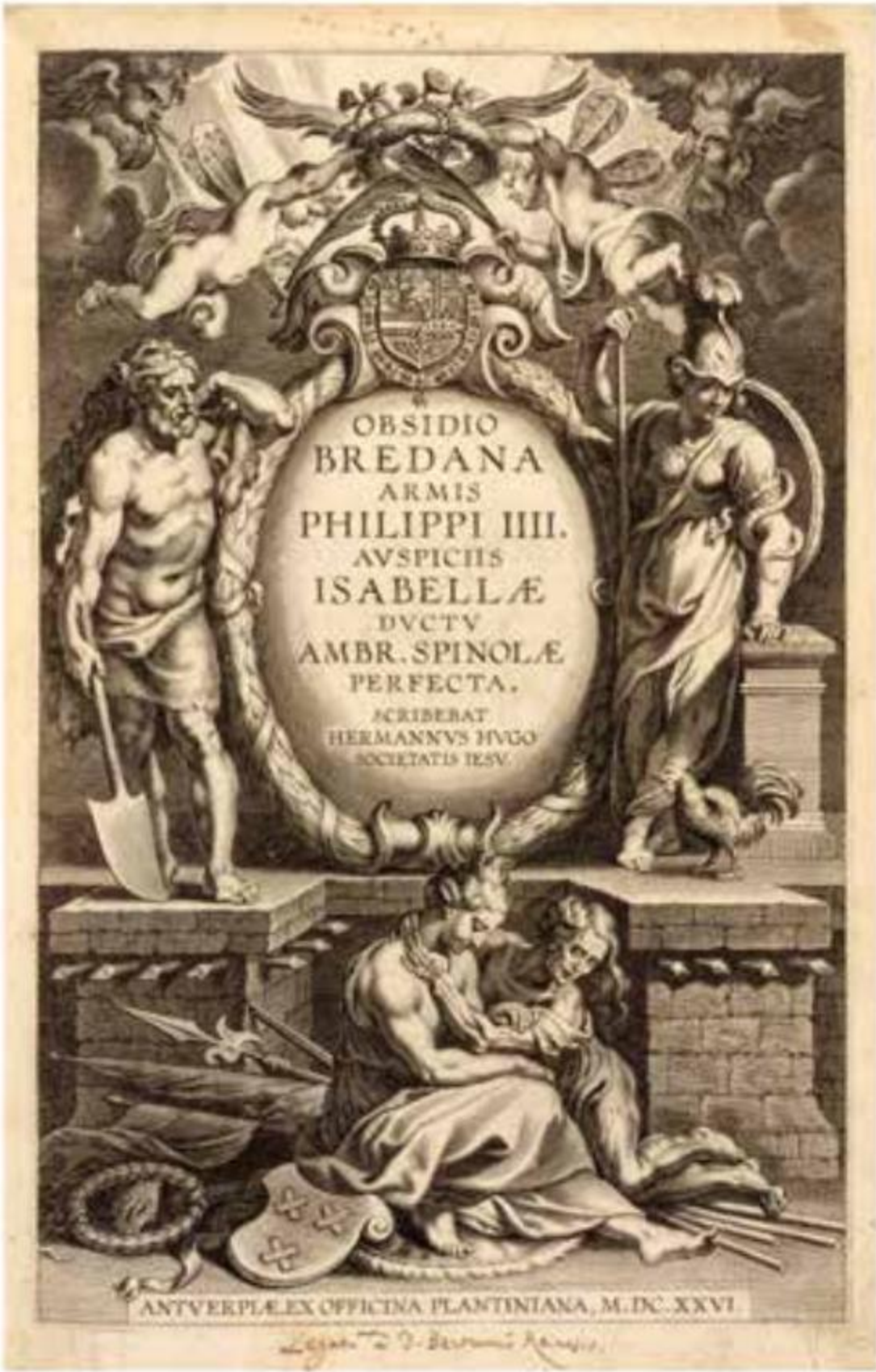
\$1,000 - 1,500



204



205



206



207

206

1626 ♣ THE SIEGE OF BRED.
HUGO, HERMANN. 1588–1629. *Obsidio Bredana armis Philippi III. auspiciis Isabellae, ductu Ambr. Spinolae perfecta.* Antwerp: Ex officina Plantiniana (Balthasar Moretus), 1626.

Folio (315 x 206 mm). Engraved allegorical title by C. Galle after Peter Paul Rubens, woodcut printer's device on last leaf. 7 double-page engraved plates and 8 (6 full-page) engravings in text. 17th-century vellum, spine ink lettered. Some minor mostly marginal browning.

[Bound with:] HUGO, HERMANN. *De Militia Equestri antiqua et nova ad regem Philippum IV.* Antwerp: Ex officina Plantiniana (Balthasar Moretus), 1630. Engraved allegorical title, woodcut printer's device on last leaf, 6 double-page engraved plates and 29 (4 full-page) engravings in text.

FIRST EDITIONS. 1) Hugo's eyewitness account of the Siege of Breda (1624–1625) during the Eighty Years' War, written by the Belgian Jesuit priest and military chaplain Hermann Hugo, who accompanied Ambrosio Spinola's Spanish forces. The work provides a detailed narrative of one of the period's most important military events, celebrated as a triumph for the Spanish under King Philip IV. A rare and important early modern military history, *Obsidio Bredana* exemplifies the richly illustrated narrative tradition of early 17th-century warfare. Cockle 817; Held *Rubens and the Book* 24. 2) *De Militia Equestri Antiqua et Nova*, is a comprehensive early 17th-century treatise on cavalry by the same author. The work traces the history, theory, and practice of mounted warfare from ancient times through contemporary European usage, illustrated with numerous engraved diagrams and illustrations showing cavalry formations and equipment. Cockle 733; USTC 1003298.

\$800 - 1,200

207

1632 ♣ ENGRAVED PLATES BY STEFANO DELLA BELLA.
BUONMATTEI, BENEDETTO. 1581-1648. *Descrizione delle feste in Firenze per la canonizzazione di S. to Andrea Corsini.* Florence: Zanobi Pignoni, 1632.

8vo. (210 x 150 mm). Engraved title and 20 engraved plates by Stefano della Bella. Old vellum with gilt decoration to spine. Preliminary leaves stained.

FIRST EDITION. The frontispiece shows a procession with an effigy of the saint moving towards the facade of the Chiesa del Carmine, richly decorated for the occasion; the remaining etchings show scenes from St. Andrea Corsini's life; most of these have a charming intimate atmosphere as they are mostly set in interiors. Almost an emblem book as each plate shows a device followed by text that needs to be decoded, revealing a mysterious symbolic message. Andrea Corsini was canonized in 1629, but the festivities and celebration were delayed until 1632, perhaps because of the plague. During the ceremonies, twenty paintings were presented to the people, scenic representations of the life and miracles of the Saint composed by Alessandro Adimiri. The paintings depicted a path through the city divided into twenty stations, each accompanied by music composed by Girolamo Frescobaldi (as confirmed on page 65). These paintings provided the basis for the lively Della Bella etchings. USTC 4012711.

\$1,000 - 1,500

208

1632 ♣ HOLLAND'S GOLDEN AGE.
CATS, JACOB. 1577-1660. *Spiegel van den Ouden ende Nieuwen tijdt, Bestandes uyt Spreek-woor-den ende sin-spreucken.* The Hague: Isaac Burchoorn, 1632.

4to (233 x 180 mm). 127 engravings in text after drawings and designs by A. van de Venne. T1 and T2 with new illustrations pasted over the old, lii3 with new leaf laid down on the old. Late 18th-century marbled calf with a floral roll frame, spine gilt tooled with lyres and floral sprays, red morocco lettering piece, edges marbled red. L3 with a closed tear to lower margin touching text but not affecting legibility. Joints started but sound, surface cracks to spine leather. *Provenance:* Otto Schäfer (monogram, his sale Sotheby's New York, 1 November 1995, lot 55.)

FIRST EDITION. A popular collection of emblematic poetry with polyglot aphorisms by "Father Cats" in Latin, Dutch, Italian, Spanish, English, Portuguese, Greek and Turkish. An excellent example of the very fine printing and the expert engraving in Holland's golden age. "The illustrations make the book one of the best productions of the period" (Landwehr). Landwehr, *Low Countries* 109.

\$1,500 - 2,500

209

1634 ♣ UNCUT COPY.
BIVERO, PIERRE 1572-1656. *Sacrum Sanctuarium Crucis et Patientiae...* Antwerp: Plantin and Balthasar Moretus, 1634.

4to (225 x 165 mm). 70 full page numbered copper engravings printed with the verso side of the leaf left blank, and six smaller emblematic engravings in the text. Full red morocco with gilt panelled covers, fleurons in corners, gilt tooled spine, gilt dentelles heavily and ornately tooled, gilt over uncut edges by David (signed on lower front dentelle.) Occasional toning with a very occasional spot, a fine copy. *Provenance:* Thomas Jefferson Coolidge, Jr., prominent banker and great grandson of Thomas Jefferson (bookplate); Robert Hoe (small morocco bookplate, gilt monogram and his sale lot 383).

The uncut Hoe/Coolidge copy containing the text of the Spanish Jesuit Bivero who came to Brussels as an emissary of the king in 1616. He was one of a number of Jesuit authors who more or less monopolized the production of Dutch emblem books in the early seventeenth century, most particularly at the Plantinian press in Antwerp. The 70 engravings are by Andre Collaert who made them for P. Ricci's Triumphus Jesu Christi, and they represent not only the crucifixion of Jesus but also those of other Christian martyrs of both sexes. Landwehr, *Low Country Emblem Books*, 44. Brunet I, 955; Hoe *Catalogue of Emblem Books* pp 26-27.

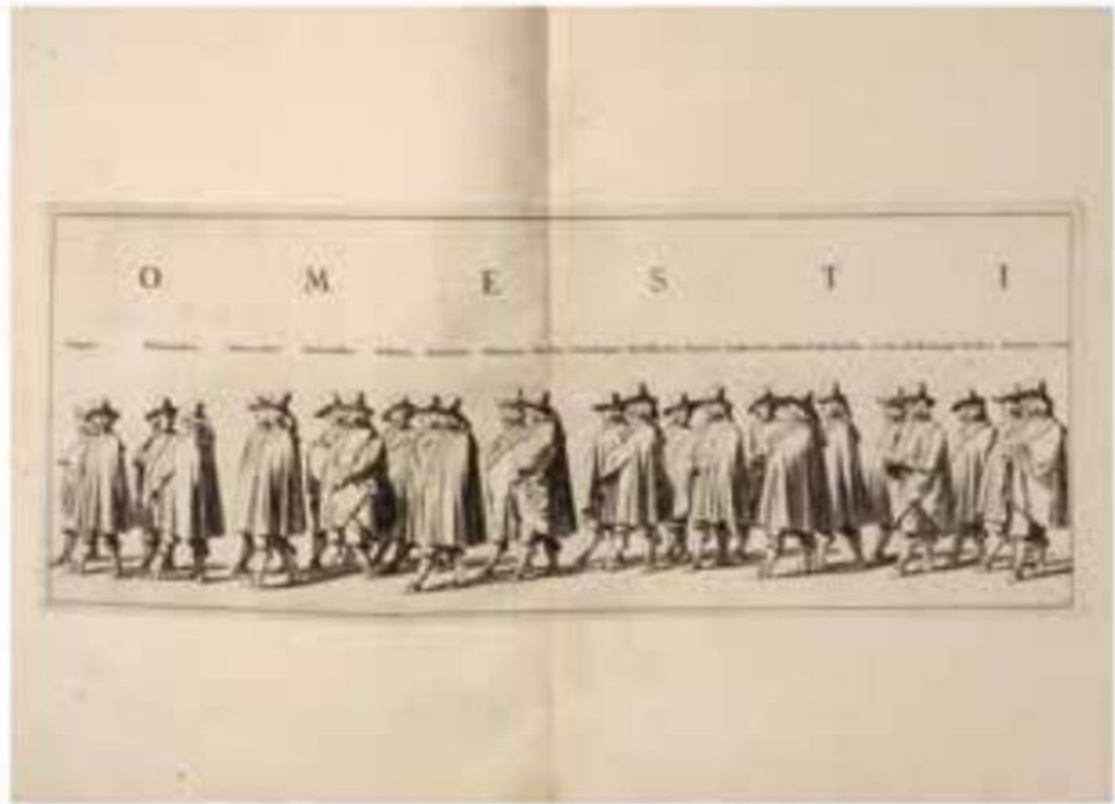
\$800 - 1,200



208



209



210

210

1651 ♣ A MOST SOMBER FÊTE BOOK.
 POST, PIETER. 1608-1669. *Begraeffenisse van Synne Hoogheyt*
Frederick Henrick. Amsterdam: Nikola van Ravestyn, 1651.

Folio (442 x 332 mm). 30 Engraved double page plates engraved by Pieter Nolpe after Pieter Post; 2 woodcut initials. 18-century red calf backed boards. Some discreet repairs to spine, minor spotting.

An account of funeral of Fredrik of Orange, on 10 May who was buried in Delft beside his father and brother. The plates depict the long funeral procession that accompanied his body in considerable detail, showing all the dignitary mourners, identifying them by name with the text describing ceremony and giving more information about the participants. Post was among Holland's most important Baroque architects who designed Maastricht City Hall. Lipperheide Sd 23; Vinet 638.

\$800 - 1,200



211

211

1655 ♣ DIEPENBEECK'S DESIGNS ILLUSTRATING MICHEL DE MAROLLES' ADAPTATIONS OF CLASSICAL FABLES.
 MAROLLES, MICHEL DE. 1600-1681. *Tableaux du temple des Muses...* Paris: n.p., 1655.

Folio (392 x 265 mm). A collection of plates only (lacking all letterpress leaves and the frontispiece portrait of the author): engraved title, 58 engraved plates. Old marbled boards with modern calf backing retaining old red morocco lettering-piece gilt on upper cover. Some rubbing and wear, some mostly marginal staining to a few plates, last leaf creased. *Provenance*: Matthew Waters (armorial bookplate).

A fine series of plates, most after Diepenbeeck's designs, and most of which were engraved by Cornelis Bloemaert. Nine plates were designed by Pierre Brebiette (nos. 9, 10, 19, 32, 49, 47, 50, 52 and 53). According to Hofer, it is "one of the handsomest illustrated books of its time" (*Baroque Book Illustration*).

\$1,000 - 1,500

212

1661 ♣ THE SCHÄFER COPY.
 SORLIN, JEAN DESMARESTS DE SAINT. 1595-1676. *Les Delices de l'esprit*. Paris: Florentin Lambert, 1661.

Folio (346 x 225 mm). Roman and italic types, Foliated woodcut initials, foliated woodcut head- and tailpieces incorporating monograms. Four inserted engraved divisional titles, 20 engraved plates (8 in part I, 5 in part II, 2 in part III, 5 in part IV), all by Chauveau. Engraved portrait of Desmarests by Lombart after Gasear tipped in on verso of front free endpaper. Intermittent browning. Contemporary mottled calf, spine decorated and lettered in gilt. Joints and extremities rubbed. *Provenance*: Otto Schäfer (his sale, Sotheby's London, 27th June, 1995).

A re-issue of the sheets of the first edition of 1658. Desmarests (1595-1676) was in his early years a member of the group of authors who executed Cardinal Richelieu's literary ideas. He published a number of successful novels and plays in the 1630s, and in 1635 became the first chancellor of the Academie Francaise. He was an ardent anti-Jansenist, and from the mid-1640s turned increasingly to religious themes, beginning with a verse translation of the Office de la Vierge in 1645. *Les delices de l'esprit*, a series of dialogues on Christian mystic themes, was first published in 1658, and re-issued in 1659 and 1661.

One of the more beautiful baroque books, a series of dialogues on Christian themes, and this the Schafer copy in desirable condition with just a little browning. The plates by François Chauveau are considered among the first fully fledged expressions of the baroque spirit in book illustration. The 13 plates in parts I and II are composites made up from three copper plates, the center plate and those above and below with elaborately foliated and ornamented monograms. The plates in parts III and IV are printed from one or two copper plates and consist of either an epigram or an image enclosed by a cartouche of similarly ornamental monograms. Hofer claims that "nothing like this ornamentation had been used in books before." Hofer *Baroque* 46.

\$1,000 - 1,500

213

1680 ♣ FREIBERG FÊTE BOOKS FROM THE GOURARY COLLECTION.
 EIER, Martin. *Sursum deorsum. Oder Die alleredelste Sorgfalt Des... Herrn Johann Georgen des Andern Hertzogens zu Sachsen...Als Dero am 22 Augusti, Anno 1680...verblichener Leichnam...Am 29. Ejusdem... In der Kirche Auf dem Schloss Freudenstein zu Freyberg gesetzt worden. -- Leich-Process Bey der Beysetzung Des...Fursten...Johann Georgen des Andern...den 10. Octobris, Abends im Jahr 1680. -- GREEN, Georg. Die schweren Chur-Sachssischen Schwarzen Balcken Oder Die Schwere Regenten-Last durch die schwarzen Balcken des Chur-Sachssischen Wapens Als Furst...Johann George der Ander Hertzog zu Sachsen... den 10. October. 1680 In das...Chur-Sachs. Begraabnuss zu Freyberg Abends mit gehoriger solenner Procession beygesetzt worden. Dresden: Widow of Melchior Berg, [1680?].*

3 works in one volume, folio (438 x 310 mm). First work; engraved title, engraved portrait, one engraved folding plate. Second work: 3 engraved folding plates. Third work: Engraved title page. Modern boards. Some minor staining to a few leaves, a few sheet edges very slightly fraying. *Provenance*: Paul and Marianne Gourary (bookplate, their sale, Christie's New York, June 12, 2009, lot 148).

The work commemorates the viewing of Johann Georg II (1613-1680), Elector of Saxony, who died on August 22; the viewing began on August 29, and the funeral procession occurred on October 10, 1680. The dramatic large night-time procession plate is by Philip Kilian (1628-1693) after Samuel Bottschildt (1641-1707). the text is set in at least three sizes of fraktur with some roman type (primarily used for the dates). By the late 17th century, the use of fraktur was far less common in printing, except for liturgical and devotional works. Berlin 3114; Drugulin 3012; Lipperheide Sbe 11 and Sbe 12; Vinet 736.

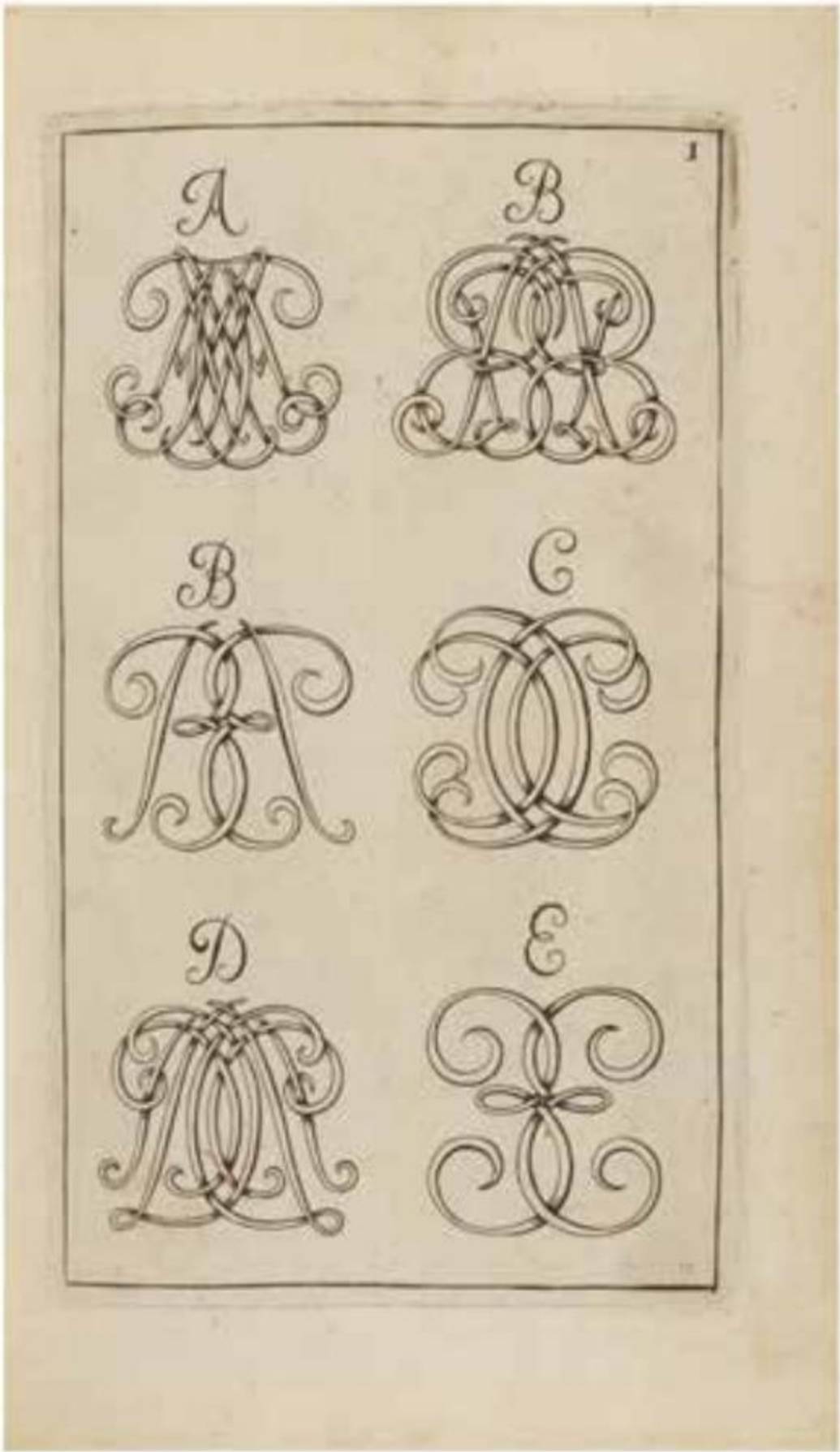
\$1,000 - 1,500



212



213



214



215

214

1683 ♣ CALLIGRAPHIC MONOGRAMS.
MARLOW, JEREMIAH. *A Book of Cyphers, or letters reverst...*
London: N. Glascock for W. Rogers, 1683.

8vo. Engraved calligraphic title, 68 engraved plates of calligraphic monograms. Green morocco with gilt triple fillet border, spine richly gilt, marbled endpapers, gilt edges, by Belz-Niedrée; Cloth folding case. *Provenance:* Ambroise Firmin Didot (leather bookplate, dated 1850) -- H. Destailleur (bookplate and sale, 1891, lot 914)-- S. R. Christie-Miller (shelfmark and Britwell Court sale, 1925, lot 498); H.P. Kraus (bookplate, sale Sotheby's New York, 4 December, 2003, lot 426).

FIRST AND ONLY EDITION. A beautiful collection of calligraphic monograms, probably the finest executed by an English engraver, offering patterns for craftsmen as stated in the title: "Being a work very pleasant and usefull as well for Gentlemen as all sorts of Artificers, Engravers, Painters, Carvers, Chacers, Embroiderers..." The Didot-Destailleur-Britwell copy. Complete copies in good condition are rare. Berlin Kat. 5306; ESTC R12490; USTC 3104426; Wing M-698.

\$1,500 - 2,500

215

1686 ♣ THE EARLIEST RECORDED FREEMANSONRY RITUAL.
PLOT, ROBERT. 1640-1696. *The natural history of Stafford-shire.*
Oxford: at the Theater, 1686.

Small folio (393 x 194 mm). Engraved frontispiece portrait mounted on a larger sheet; large engraved folding map with border of coats-of-arms with hand-coloring; with the rare "Armes Omitted" leaf bound after the map with hand-coloring; 37 engraved plates (26 double-page) by Burghers; rubricated throughout, some letters on the title page and dedication outlined by hand in red, a few initials with hand-coloring. Later calf, sides with floral roll-tooled border gilt, spine in 7 compartments with 6 raised bands, red morocco gilt lettering-piece in one, the rest gilt-tooled. Ca 2-in. separation to foot of upper joint; lacking the 4pp. list of subscribers at end, a few plates with short tears into the image repaired verso, a few leaves with dampstaining, some browning and spotting.

FIRST EDITION, written by the first keeper of the Ashmolean Museum, which was one of the first attempts to categorize the country's geology, archaeology and folklore. The work includes early descriptions of the Staffordshire pottery industry, and the earliest recorded account of a Freemasonry ritual. ESTC R21986; USTC 3113285.

\$800 - 1,200

216

1690 ♣
SENAULT, LOUIS 1630--ca. 1680. (calligrapher and engraver). *Heures nouvelles tirées de la Sainte ecriture.* Paris: Louis Senault and Claude de Hansy, [after 1690].

8vo (184 x 115 mm). Engraved throughout, decorated with landscapes, flowers and fruits, divine symbols, beautiful calligraphic designs of birds, a cross, human faces, mermaids, pen flourishes, words in decorative titling capitals and more than 100 richly decorated initial letters of various sizes, engraved frontispiece and 5 full page portraits or scenes outlined in gold, two blank leaves at front and rear similarly framed in gold. Brown morocco, covers framed by an arabesque roll, five raised bands with one compartment lettered in gilt and the remaining decorated in gilt, all edges gilt. Salmon colored silk doublures with gold embossed endleaves. Some spotting and toning, pp. 81-4 with ink staining probably from the press. Spine slightly faded, extremities rubbed, possible discrete repairs, endleaves with some discolorations. *Provenance:* M. L. Junot (engraved armorial bookplate).

Louis Senault was a professional calligrapher who followed Pierre Moreau's example and produced both writing books and devotional works. First issued as *Heures nouvelles dédiées à Madame la Dauphine* in 1680, the present work was reprinted from the same copper plates but with a new title and the omission of the dedication page following the death of the dedicatee. In his use of letterforms and decorative elements, Senault was able to produce in printed form the appearance of a contemporary manuscript prayer book. -Bridwell Library online describing their copy in an exhibition.

\$800 - 1,200

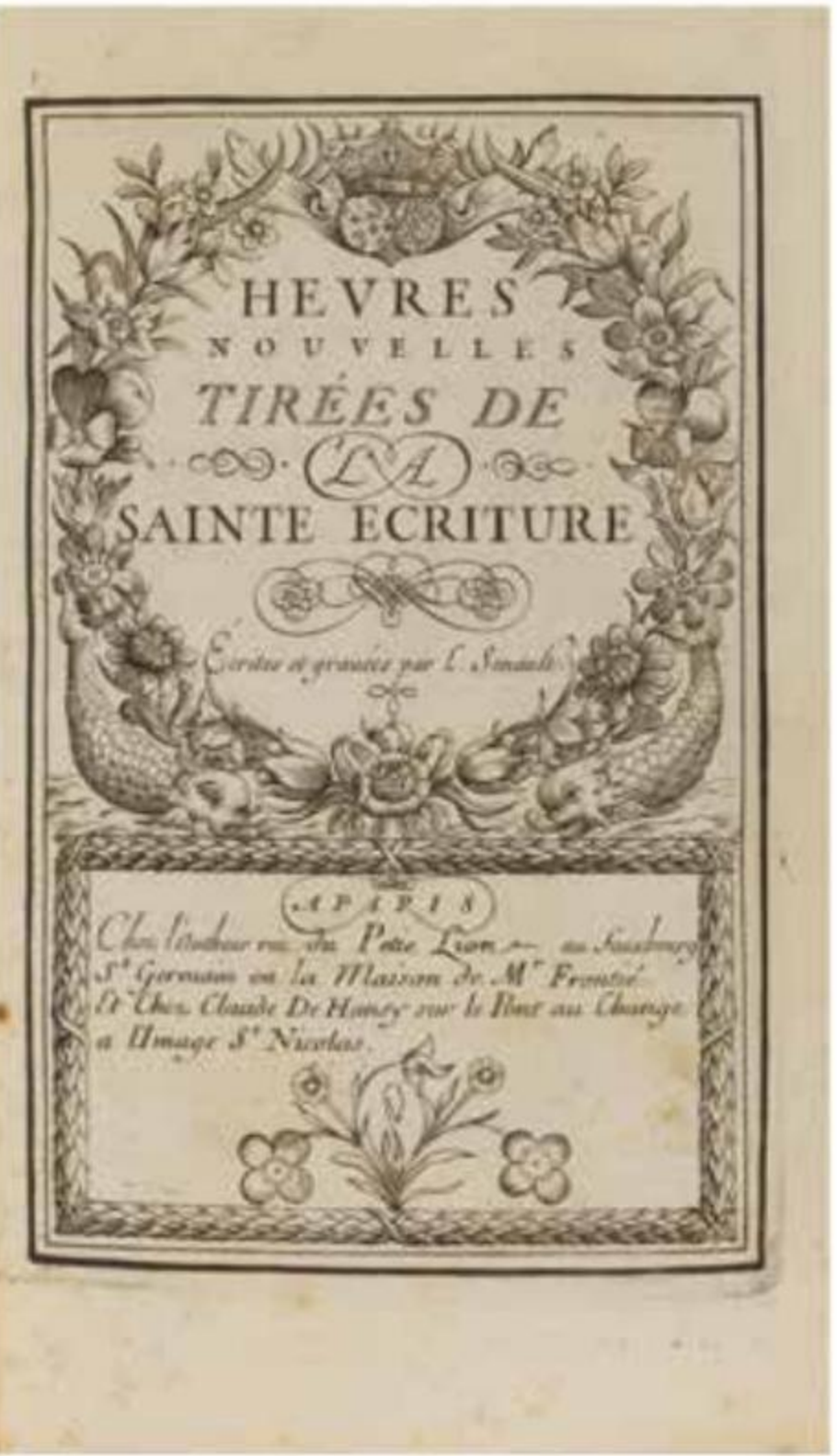
217

1695 ♣ MYTHOLOGY AND HISTORY.
SMIDS, LUDOLPH 1649-1720. *Pictura Loquens.* Amsterdam: Adriaan Schoonebeek, 1695.

8vo (176 x 108 mm). Engraved frontispiece, title vignette, portrait of Nicolas Witsen and 80 full page engraved illustrations by Schoonebeek. Light waterstaining to bottom margin of first few leaves. Contemporary calf gilt by Boyet, title label on spine, gilt turn-ins and edges. *Provenance:* Thompson Yates (bookplate and sale Christies London 16 July 2014, lot 162).

FIRST EDITION, a fine copy with strong impressions of the mythological and historical subjects, each accompanied by a poem from a Latin classic and a prose commentary. Schoonebeek, the illustrator and publisher, was a pupil and follower of Romeyn de Hooghe. Praz, Page 498: "wrongly described as an emblem book in the Thompson Yates catalogue."

\$1,000 - 2,000



216



217

Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term “Conditions of Sale” includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at [www. bonhams.com/ WebTerms](http://www.bonhams.com/WebTerms) which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms “Bonhams,” “we,” “us” and “our” refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms “you” and “your” refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term “hammer price” means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams’ online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the “buyer’s premium”). The following buyer’s premium rates shall apply to each lot:

- (a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):
28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.
- (b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.
- (c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.
- (d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the “3rd-party bidding platform fee”) equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term “purchase price” means the aggregate of (a) the hammer price, (b) the buyer’s premium, (c) any 3rd-party biding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the “SALES AND USE TAX” section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government- issued proof of identity for the individual who is transacting on the entity’s behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:
- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
 - (ii) neither you, your principal (if applicable, and subject to Bonhams’ prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, “Sanctions”);
 - (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams’ request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
 - (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.
- You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer’s hammer (or, for online-only sales, on the close of the lot by Bonhams’ online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer’s obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer’s name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams’ preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier’s check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer’s obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys’ fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer’s breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys’ fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer’s identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property’s auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The α symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams’ online bidding system), may reject such opening bid and withdraw the item from sale. SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the “LIMITED RIGHT OF RESCISSION” section of these Conditions of Sale with respect to identification of authorship, all property is sold “AS IS” and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the “Buyer’s Guide” portion of the catalog. Lots designated with a “W” and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Purchased property that is permitted to remain onsite at Bonhams’ facility must be removed at the buyer’s expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer’s risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer’s

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party’s technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams’ rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams’ Privacy Policy, available online at [http://www. bonhams.com/legals/9945/](http://www.bonhams.com/legals/9945/). If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

15. These Conditions of Sale and the buyer’s and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the “MEDIATION AND ARBITRATION PROCEDURES” section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.

b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the "COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS" section of the Buyer's Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer's sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.

c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer's sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.

d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party's opinion as to grade or other attributes, as opinions differ and grading standards change over time.

b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information's inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.

c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items' actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as "Antique Pre-1899," "Curio/Relic," Modern firearm," or "Modern handgun." Firearms classified as "Antique Pre-1899" do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as "Modern firearm" or Modern handgun" will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as "Curio/Relic" may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer's responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.

c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.

d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as "Curio/Relic," "Modern firearm," or "Modern handgun" and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.

e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as "Curio/Relic," "Modern firearm," or "Modern handgun" to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as "Curio/Relic," "Modern firearm," or "Modern handgun." A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as "Curio/Relic" at Bonhams' Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer's responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
 - (ii) The arbitration shall be conducted in New York, New York; and
 - (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof. To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

❑ No Reserve

Unless indicated by the ❑ symbol next to the lot number (or bearing an explicit statement such as "No Reserve" or "Without Reserve"), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

▲ Bonhams' Ownership Interest in Property Offered at Auction

The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.

⌘ Bidding by Interested Parties

We will mark the lost with the ⌘ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.

○ Guaranteed Property/Third Party Irrevocable Bid

The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.

Ω Import Duty

The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.

Y Restricted Materials

A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

Ⓢ Lot Shown with a Display-Only Part

A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

W Oversized Lot

The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse.

Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.

P Premium (“Purple Paddle”) Lot Subject to Restricted Bidding

Lots bearing the “P” symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams’ Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams’ catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the Ⓢ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams’ client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams’ online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer (or, for online-only sales, Bonhams’ online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer’s Guide - continued

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property form BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer’s Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS

All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection

Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordan's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines (“Gordon's”) directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery

As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordan's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping

Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

General Notice:

This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders:

In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders:

New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders;

If you have forgotten your username and password for [www.bonhams.com](#), please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department

111 W 57th Street

New York, New York 10019

Tel +1 (212) 644 9001

bids.us@bonhams.com

Please note that all telephone calls are recorded.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

NY/MAIN/02.26

Bonhams

AUCTIONEERS SINCE 1793



Fine Books and Manuscripts

New York | Online Sale | 15 - 24 June, 2026

ENQUIRIES

+1 212-644-9094

lan.Ehling@bonhams.com

bonhams.com

B

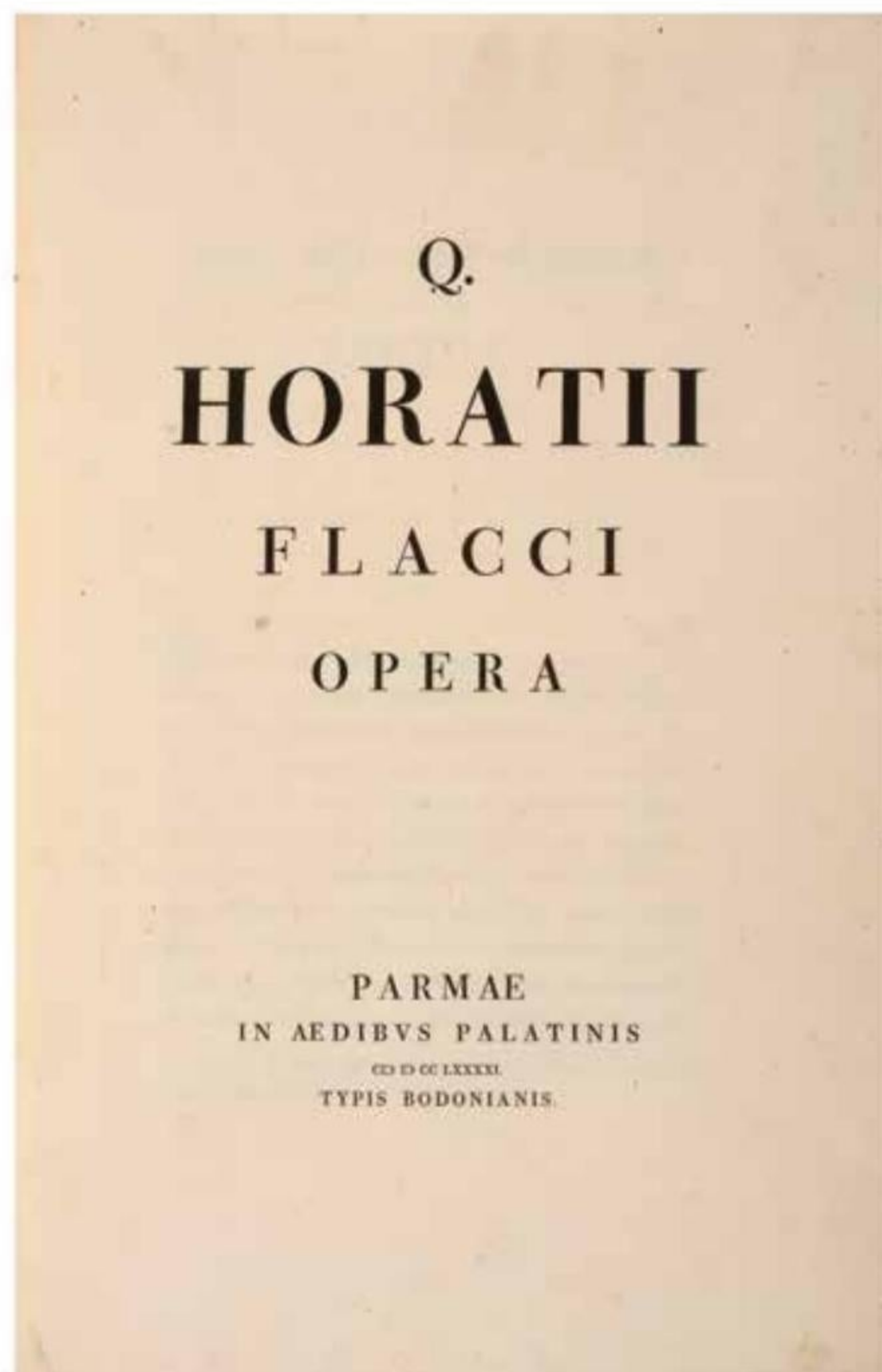
Download Bonhams app for iOS & Android

NUREMBERG CHRONICLE. SCHEDEL, HARTMANN. 1440-1514

Liber chronicarum [in German: Das Buch der Croniken und Geschichten]. Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 23 December 1493.

Bonhams

AUCTIONEERS SINCE 1793



Printing and Process: The David Godine Collection Part III

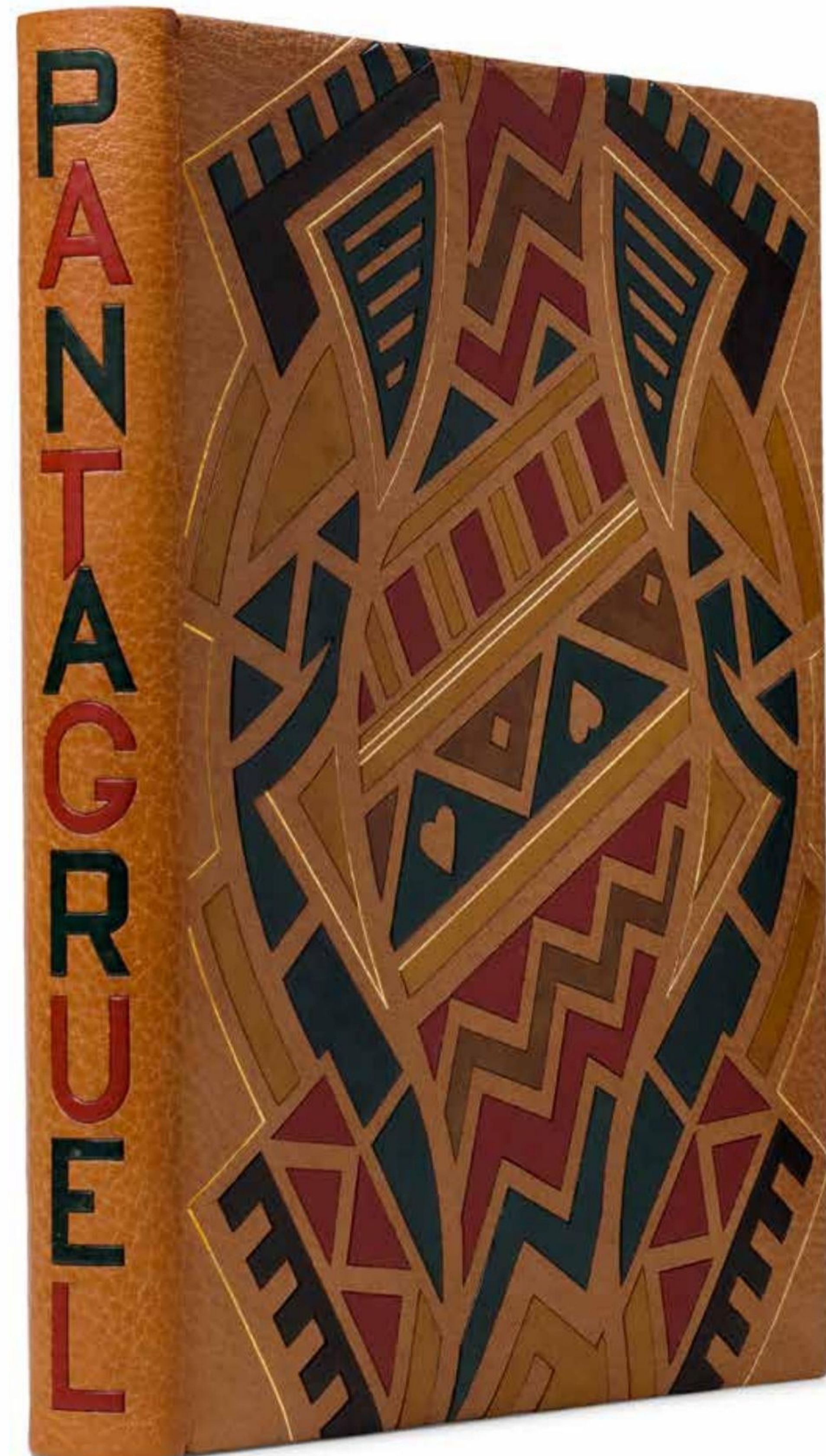
New York | Online Sale | 5 - 15 October, 2026

ENQUIRIES
+1 212-644-9094
lan.Ehling@bonhams.com
bonhams.com



Download Bonhams app
for iOS & Android

BODONI PRESS.
Horace. Opera.
Parma: Bodoni, 1791.





THAT Aprille with his shoures soote
 Thedroghte of March hath perced to therootte,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zephirus eek with his swete breeth
 Inspired bath in every holt and heeth

The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours yronne,
 And smale foweles maken melodye,
 That slepen al the nyght with open eye,
 So priket hem nature in hir corages;
 Thanne longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The hooly blisful martir for to seke,
 That hem hath holpen whan that they were
 seeke.

BIFIL that in that seson on a day,
 In Southwerk at the Tabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout
 corage,
 At nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felawshipe, and pilgrimes were they alle,
 That toward Caunterbury wolden ryde.

Bonhams
 111 W 57th Street
 New York, 10019

+1 212 644 9001
 bonhams.com

AUCTIONEERS SINCE 1793